APRIL 15, 1967 • SEVENTY-THIRD YEAR • 75 CENTS

Billboard

The International Music-Record Newsweekly

Grove Back in Disk Business

By AARON STERNFIELD

NEW YORK — Grove Press, noted as a publisher of avant-garde books and plays, has reactivatd its Evergreen label with the original cast recording of "MacBird." Distribution will be directly to book shops and to record distributors.

Over the years, Grove has re-

(Continued on page 10)

American Sound Gap Into Duping

NEW YORK — The American Sound Corp. is ready to launch its "focused gap" technique for tape metering and duplicating. The firm, which is based in Warren, Mich., will concentrate in the 8-track stereo cartridge field but is also tuned up to furnish conventional 4-track as well as the Philips musicassette.

"In duplicating," said Frank S. Day, president of American Sound," the Gauss Electrophysics equipment obsoletes all other known types of duplicating machines." At present, only American Sound and Capitol Records are in production.

(Continued on page 64)

U.S. to Attack British With Onslaught by Own Labels

By GRAEME ANDREWS

LONDON — American record manufacturers currently intensifying their operations here, are reaching new peaks of readiness for the launching of their own companies in a bid to catch a bigger slice of the U. K. market.

MGM and Liberty are set to start their own record companies in Britain within 11 weeks. A third company, United Artists, will go independent this fall. And RCA, whose release deal with British Decca still bas several months to run, has virtually set up its own independent company to supplement its British Decca ties.

Last week's London visit by MGM Records president Mort Nasatir, accompanied by key international executives of the label, beralded the final moves by his company to prepare the ground for its own British offshoot which will swing into action July 1, with the MGM, Verve and Verve Folkways labels, and will take on Kama-Sutra when its pact here with Pye expires.

Pressing and distribution deals will be announced this month, together with the naming of the British executive to head the U. K. operation.

Seeks Local Talent

The company will seek local talent, in addition to its main activity of merchandising MGM's American catalog "in a bid to a world label," stated Nasatir, who warns, however, that no one should discount the existing British majors who will continue to play a key role in the market.

Liberty is also due to leave EMI on June 30, and has already set its full plans right down to completion of appointment of publicity staff and the executive wbo will separately handle the Blue Note jazz label.

But the most active American-owned company here, after CBS, is RCA, which has just added a full promotion department to its other independent activities which include a&r, product co-ordination, and publicity, much of it conducted without initial reference to Decca.

The British company presses and distributes RCA material, and still officially schedules the label's releases and also puts its own advertising, promotion and press publicity services behind Victor product. But these latter facilities are now supplementary to RCA's own activities. The company has a fully

(Continued on page 10)

CMA Bows Its Hall of Fame

By BILL WILLIAMS

NASHVILLE — A St. Paul, Minn., couple and their two children became the first paying patrons of the Country Music Hall of Fame and Museum, and bad to set up an early line for the honor.

Mr. and Mrs. Marvin W. Post and their two children, after seeing the televised official opening of the $500,000 structure the night before, left their camera and established position outside the building early the next morning. When the doors opened at 9 a.m., on March 31, they were greeted by Steve Sholes and other officials of the Country Music Foundation. The family of four was given an escorted tour by Mrs. Dorothy Gable.

The opening had been a gala

(Continued on page 48)

France Going Memphis Way

by MIKE GROSS

NEW YORK — The Memphis Sound is moving into the French market. It is also carrying with it the wide range of the U. S. rhythm & blues beat.

Already firmly entrenched on the English scene, the Memphis Sound, through its prime purveyors, the Stax Volt artists, has established a foothold in France with a hard core of fans in the vanguard of the build-up.

According to Jerry Wexler,

(Continued on page 10)

Philips' Cats On U. S. Trek

NEW YORK—Herman Cats, promotion and exploitation manager for the Mercury group of record labels in Europe, is spending three weeks in the U. S. studying American merchandising methods, meeting with Mercury executives, and lining up European tours for Mercury artists.

Cats reports to the Philips headquarters in Baarn, Holland, and is employed by the Mercury parent company. The

(Continued on page 52)

With Lou Christia's Columbia debut single, "Shake Hends and Walk Away Cryin'" 4-44062, "Lightnin' Strikes" again. The latast taam-up of Lou and producer Charles Calallo has resulted in a smesh that could easily surpass the success of their big hit of lest yaar.
(Advertisement)

Capitol Packages 'Talkie' Programs

By ELIOT TIEGEL

LOS ANGELES—The radio syndication business, previously unaffiliated with recording companies, has its first disk packager: Capitol Records. The label into this new field with 65 hour-long interview programs conducted by West Coast radio personality Michael Jackson.

The keynoting theme of the programs is centered on controversy, with Jackson, seven years in American radio, taking a stand against the people he invites to taped sessions. Capitol's Custom Service department is the selling agent for the program titled, "This Is Michael Jackson." It's being sold on a one-station exclusive market basis.

The Custom Service department, which has sold musical production aids to broadcasters for five years initiated the idea for the interview program with Jackson, who has worked for KYA, San Francisco; KEWB, Oakland; KHJ, KNX and presently KABC, all locally. The success of talk radio stimulated Custom's director Bud Harden and production music manager Ole Geor

(Continued on page 10)

Enter dynamic Kim Weston, who has just signed en exclusive contract with MGM Records. Tha young singer and her producer-husbend, Mickey Stevanson, come to MGM from Detroit, whare they racked up an impressive list of hits. Kim is deservedly racaiving full star treatmant at MGM, and her first singla, "I Got What You Need" (K-13720), is already haading for the charts. (Advertisement)

(Advertisement)

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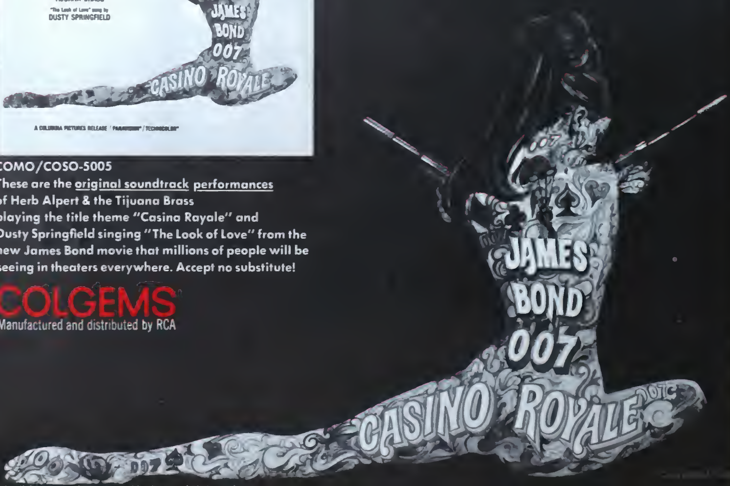

Available soon on Stereo 8 Cartridge Tape and 3¾ ips reel tape.

Wasilewski Hits A Provision of Copyright Bill

CHICAGO — NAB president Vincent Wasilewski lashed out at the "nefarious provision made before the Senate Judiciary Committee by recording artists and labels requiring broadcasters to pay a performance royalty on disks aired, and warned that NAB would withdraw its support of the new Copyright Bill and fight for its defeat if that provision is included in the bill.

He called on broadcasters attending the 45th annual convention here last week to contact their congressmen and urge them to "reject the concept of performers' or manufacturers' rights." Wasilewski said the Copyright Act stems from the Constitution which says "Congress shall promote the progress of science and the useful arts by securing for limited times to authors and inventers the exclusive right to their respective writings and discoveries."

Wasilewski said it is "manifestly aboard" to claim that performers and manufacturers are authors and inventors.

He told the broadcasters that they face "a serious and vigor-

(Continued on page 26)

Jenkins-Tarr Album Program: To Tighten Costs, Output Timetable

NEW YORK — Harry E. Jenkins, newly named Division vice-president for operations at RCA Victor, will kick off his new assignment with a "speed and economy" concept in the production of albums. It's a system whereby Jenkins hopes to combat the rising costs by minimizing expenditures and the time gap between the concept of the album in the a&r department and its placement in the market.

"We can no longer work every album on an eight-to-10-month cycle," Jenkins said. "It has become increasingly necessary to move fast with specific items so we're arranging to fit in our 'opportunistic records' on a 10-to-12 day cycle with our regular longrange cycle."

To establish tighter co-ordination of all functions related to the production and distribution of Victor product, Jenkins has set up a new department, Operations Services. In addition to this new department, Jenkins will also direct activities of all manufacturing, warehousing and distribution operations.

Report to Jenkins

Reporting to Jenkins now will be: J. P. Deary, manager, Operations Services; C. A. Gerhardt, manager, special recording projects; K. E. Glander, manager, warehousing and distribution, Indianapolis; W. R. Isom, chief engineer, engineering department; I. J. Tarr, division vice-president, marketing; K. B. Tomlinson, manager, warehousing and distribution, Rockaway, and R. C. Williams, manager, Custom Records Marketing.

On the appointment of Irwin J. Tarr to the post of division vice-president, marketing, Jenkins said that the fact that Tarr is continuing in the Recorded Tape Marketing division as acting manager indicated that "we're putting added emphasis on Stereo-8." Jenkins pointed out that the disk and tape divisions will now be run as a tighter operation now that they are both under Tarr's umbrella.

In addition to his activities in Tape Marketing, Tarr will now be responsible for sales, merchandising, advertising, art and production.

Joined in 1941

Jenkins has been with RCA Victor since 1941, when he signed on as quality control supervisor. In 1963, after holding many posts within the company, he was appointed to the then-new position of division vice-president, marketing.

Tarr joined the company in 1951 as manager, Red Seal Promotion. He subsequently worked for Victor in Coin Operated Syndicated Sales, Special Markets and as manager of Planning and Merchandising, in which capacity he spearheaded RCA Victor's entry into the Stereo-8 business.

Broadcasters Map Campaign Vs. SESAC

CHICAGO — Broadcasters mapped a campaign Tuesday (4) here against SESAC claiming that fees of the performing rights society are "three times what they should be as compared with ASCAP and BMI."

Speaking before more than 1,500 radio men during the annual convention of the National Association of Broadcasters, attorney Emanuel Dannett reported that the All-Industry Radio Music License Committee had reached an agreement with ASCAP bringing about an overall reduction of 6.5 per cent in fees and a commercial fee reduction from 2.125 per cent to 2 per cent (Billboard, April 8.) The agreement also called for an adjustment for stations with revenues of less than $150,000 annually, Dannett said. The rate reduction is retroactive to July 1, 1965; half of this rebate will

(Continued on page 26)

EDITORIAL

Stereo Proposal

Jac Holzman's advocacy of an all-stereo record industry is not quite as radical as it sounds. The Elektra president makes a strong case for the elimination of the monaural record, and, in the process, boosts the list price of albums by an average of 50 cents.

To put this theory into practice requires an all-industry effort to promote a low-cost stereo cartridge. The industry has risen to greater challenges.

Holzman's proposal appears amazingly simple. Like many other apparently simple proposals, it may have bugs.

But the proposal certainly deserves careful scrutiny by the industry. And if after this careful scrutiny it is as workable as it sounds, it offers the industry an opportunity to simplify ordering and inventory control, and, most important, to provide manufacturer, distributor and dealer with a well-deserved comfortable margin of profit.

Mercury Enlarges W. Coast Offices; 'Flexibility' Key

CHICAGO — Enlarged offices across from Graumann's Chinese Theater have been occupied by Mercury Record Corp. in Hollywood.

Vice-President Bob Sarenpa said Mercury is looking west increasingly for new talent, masters and independent producers. "And the new facilities will give us the ability to have even more flexibility when it comes to rehearsing and auditioning," he said.

Singles production acceleration, Sarenpa said, is an important phase of Mercury's stepped - up Coast activity. Among singles recently produced on the West Coast by Mercury are sides by Art Nouveaux, the Robbs, the Cascades, Joey Paige, Brian Hyland.

The new address is 6922 Hollywood Boulevard.

Mercury also expanded its activities in Memphis recently.

Chess Label On PlayTape

NEW YORK—PlayTape, the 2-track CARtridge system, last week acquired rights to the Chess - Checker - Cadet catalogs, bringing the number to 23 labels now available. Frank Stanton, who developed the system, has been signing catalogs

(Continued on page 10)

Action But 'No Act' as Revision Bill Runs Into a House Divided

By MILDRED HALL

WASHINGTON—The House failed to act on the Copyright Revision bill last week, after nine hours of furious wrangling over the jukebox, CATV and educational TV sections of H.R 2512. Action resumes Tuesday (April 11). Threats were repeatedly made by opponents to kill the bill if controversial sections are not dropped. A vote to kill the bill developed at one point, but was put down by a vote of 252 to 126.

During the general and acrimonious discussion in the poorly attended floor action, the jukebox issue consumed much of the time. Arguments by House Judiciary Chairman Celler (D., N. Y.) and members to retain the controversial proposal to end the old exemption, but set up statutory limits on royalty from jukeboxes, met furious opposition from a team led by Rep. Byron Rogers (D., Colo.) and dissenting members of the Judiciary Committee, who had opposed it lengthily as witness during a Rules Committee hearing two days earlier. (See separate story on Rules hearing.)

Jukebox Amendment

Rogers' amendment to kill come up on Tuesday (11).

The CATV debate was even more savage than the one on educational TV exemption. The opponent team proposed an amendment that would have exempted all secondary transmissions entirely from copyright liability (this would include CATV, and any other technological uses to come along). This amendment was voted down.

There was not even a mention of the raise in mechanical royalty for recordings during the debate—except to remark that it would raise prices of records to jukebox operators. No one argued for performance royalty for records, either—a topic which will be subject of a second presentation on the Senate side Tuesday (11) when Stan Kenton leads a group of artists, including Mitch Miller, Erich Leinsdorf, Guy Lombardo and Tex Ritter, to the Senate Copyrights Subcommittee hearings this week.

Decca Sales Up 20% As All Fields Click

NEW YORK—Decca Records hit a sales rackup in the first quarter of this year that ran 20 per cent ahead of similar period last year. Decca's take for 1966 reached an all-time high.

The Decca sales spread has been in all fields. The top clicks in the pop area are Brenda Lee and Bert Kaempfert; in the rock field are The Who and The Kitchen Cinq; in r&b are Gene Chandler, Jackie Wilson, the Young Holt Trio and the Artistics, and in country are Bill Anderson, Warner Mack, Bill Phillips, Conway Twitty, Jan Howard, Wilma Burgess, Ernest Tubb, Loretta Lynn, Webb Pierce, Wilburn Brothers, and Jack Greene.

Sydney N. Goldberg, Decca's vice-president and general sales manager, said that another factor contributing to the sales upbeat is the soundtrack album of "Thoroughly Modern Millie." Goldberg expects the soundtrack set to continue its hot

(Continued on page 10)

PEEBLES CHARGES

Over-Saturation Is Sapping C&W Field

NASHVILLE—Country music is suffering from over-saturation, according to Harry (Hap) Peebles, Midwest promoter of country music shows. The statement was seconded by Carl Brenner of WBMD, Baltimore, who books country shows in his area.

Peebles said attendance at his bookings throughout the Midwest was down 50 per cent from four years ago, and said he had lost in the neighborhood of $40,000 this year. Brenner said his crowds for most shows were down from a peak of 13,000 a few years ago to an average of 6,000 now.

Both men blamed saturation. Brenner noted that every time he books in a big package of country acts, there is a country artist playing in "some gin mill" somewhere else in the city, where people pay a $1 cover charge and "drink beer all night." This, he claims, is pulling the crowds away from the package shows.

Peebles said the same is true in Omaha, Kansas City, and other Midwest spots. "Every time I book a large show into an auditorium, some other artist shows up nearby and calls himself Grand Ole Opry," Peebles said. He, too, felt this weaned the audience from the large shows, and hurt over-all attendance.

Brenner said the cost of talent also was up some 20 to 30 per cent over a year ago, and to offset the decline in attendance he had boosted his prices, something he would have preferred not to do. Peebles said he would raise his prices this fall, from the current $1 and $1.50 admission price to $2 and $2.50 to "recoup some of my losses."

Both agreed that there was no general decline in interest in country music, just too much of it in one area at one time.

"There are some artists in my area playing clubs which seat no more than 150 or 200," Brenner added. Some of them are big names. He said he felt performers were hurting themselves by such appearances, and hurting the image of country music.

Peebles said he had talked to other promoters around the country in an effort to find out if the decline was isolated in the Midwest. "Just the opposite is true," he added. "The decline is general, all over the nation and in Canada."

Meanwhile, reports continue to come in of new house records being set in some cities, where, apparently, the over-saturation hasn't set in.

Garrison and London in Multiple Distrib Deals

NEW YORK—Pete Garris' Garrison label has contracted with Scepter Records for national distribution, and London Records for distribution in the United Kingdom, Eire, Germany, Austria and Switzerland. London also signed foreign distribution deals for Harry Balk's Impact Records of Detroit and Randall Wood's Mira Productions, Inc. of the West Coast.

The Impact arrangement covers all rights except for the United States and Canada. Under the arrangement, "You're In Love" by the Sixpence was released in England last week.

London will handle Mira product in the United Kingdom and Eire through British Decca, and in Germany, Austria and Switzerland through Teldec. In France, distribution will be through Societe Francaise du Son. "The River Is Wild" by The Forum will be the first release.

In addition, Randall Wood completed a sub-publication arrangement with the Burlington-Palace group, British

(Continued on page 8)

SEND LIST IN ON SOUL ISSUE

NEW YORK—Record companies who have not already done so are requested to send in lists of their best-selling catalog r&b and blues product for inclusion in Billboard's World of Soul issue. Singles and albums should be listed separately, with the name of the record, artist and catalog number in alphabetical order. Please address the information to Paul Ackerman, music editor.

Beta Distributing Gets More Lines

NEW YORK — Beta Distributing has acquired a number of additional lines, including Roulette, Tico and Allegro. Johnny Halonka, head of the operation, has appointed Ed Kleinbaum as general manager. Kleinbaum was formerly with Allstate of new Jersey and MGM. Beta is seeking larger quarters.

HIGHLIGHTS OF THE WEEK IN

Billboard

AUDIO RETAILING . . . 66

NAMM SHOW LINE-UP. The National Association of Music Merchants announces its exhibitors for the June show

CLASSICAL . . . 32

NASHVILLE SYMPHONY. Nashville Symphony seeks new conductor and artistic manager after successful stint under Willis Page.

COIN MACHINE . . . 68

ILLINI BATTLE BAN. The Illinois coin machine operators are locked in all-out battle to save their flipper games from the legislative ban nearing vote in the State Assembly

COUNTRY . . . 48

POLITICAL AND TRADE BRASS were on hand for the official opening of the Country Music Hall of Fame in Nashville. The ceremonies were recorded by film crews despite the AFTRA strike.

INTERNATIONAL . . . 52

THE ITALIAN State-controlled radio and television company and the Italian record companies have agreed on the number of songs AFI associates will enter in the "A Record for Summer" contest

RADIO-TV PROGRAMMING . . . 26

COMPLETE WRAPUP ON the NAB convention in Chicago. FM creates most excitement of convention.

TALENT . . . 24

THE LETTERMEN'S Jess Rand hits TV producers who shun acts who are big in college field but who don't have a hit single.

TAPE CARtridge . . . 61

General Recorded Tape will announce its complete tape plans at the National Association of Music Merchants show in Chicago this June

FEATURES

Jazz Beat . . . 12
Stock Market Quotations 8

CHARTS

Best Selling Classical LP's 34
Best-Selling Jazz Records 12
Best Selling R&B Records 30
Breakout Albums 36
Breakout Singles 14
Hits of the World 58
Hot Country Albums .50
Hot Country Singles 50
Hot 100 22
New Album Releases 46
Top 40 Easy Listening 20
Top LP's 42

RECORD REVIEWS

Album Reviews Back Cover, 36 & 38
Singles Reviews 18

Executive Turntable

JENKINS

Harry E. Jenkins and **Irwin J. Tarr** have been promoted to new posts at RCA Victor. Jenkins was upped to division vice-president, operations, from his post as marketing vice-president, and Tarr was named to the post previously held by Jenkins. Tarr, formerly division vice-president, recorded tape marketing, will continue as acting manager of that division. (See separate story.) . . . **Julio Aiello** has been named manager of Western regional sales for Epic Records. He will report to **Nick Albarano**, Epic's national sales manager. Aiello will operate from Los Angeles and will also cover San Francisco, Seattle, Denver and Honolulu. He previously was Los Angeles branch manager for Liberty Records. **Rick Lawrence,** former Los Angeles promotion manager for MGM Records, joined Epic as Western regional promotion manager. He will report to **Fred Frank,** Epic's national promotion manager. Lawrence's territory will be the same as Aiello's.

TARR

* * *

WRIGHT

Don Wright has been appointed national promotion manager for 20th Century-Fox Records, with **Hosea Wilson** named West Coast promotion manager. Wright, who will be based at the New York office of ABC Records, will oversee all promotional activities for the Fox label. Wilson, who will headquarter at 20th Century-Fox Film Studios in Beverly Hills, Calif., will concentrate on all Fox product, with special emphasis in r&b singles.

* * *

Marvin Dorfman, formerly manager of the Liberty branch in Cleveland, has joined Elektra Records as a national field representative. . . . **Bill O'Brien** has been named East Coast representative for Monument Records. O'Brien has an extensive background in record promotion, most recently in Nashville. Prior to that he was with Phillips Records in charge of national promotion. He was a disk jockey for 12 years in the East before joining Phillips. O'Brien will headquarter in New York.

* * *

John Mahan has resigned as Epic's Coast sales-promotion manager. He was transferred to Los Angeles over two years ago to open a Western sales office. He had previously been Epic's East Coast sales-promotion manager. . . . **Dave Hassinger** has joined the Reprise a&r staff to cut the Electric Prunes, Grateful Dead and Gas Co. He cut the Prunes' debut single and was previously an engineer with RCA in Hollywood. His legal affiliation is with Amos Productions, which leases his services exclusively to Reprise.

* * *

Neil Tate, arranger and composer, has joined Jappa Enterprises. His song, "Naked Foot," is on Columbia Records' album "Roots." . . . **Norman Rubin** was incorrectly identified in last week's issue of Executive Turntable. His title at LHI Records is national sales-promotion manager. . . . **Arthur D. Gaines** has been named marketing manager at Concord Electronics, covering the audio and video lines of tape recorders, closed-circuit TV and sundry communications items. He had represented Concord as a business representative in the East for three and one half years.

* * *

Walter Feldesman, general counsel, has been appointed to the board of directors of Jubilee Industries, Inc. . . . **Charlie Peters** has joined Original Sound Sales Corp. as Eastern sales representative. He'll operate out of Palisades Park, N. Y.

ROGER COLLINS, of Galaxie Records, now on the Bubbling chart with "She's Looking Good," wearing his sleeveless suit. Roger accidentally ripped one sleeve, then cut the other off with a razor blade. When audiences went wild over the visual effect, Roger incorporated it in his act. He's doing a flock of personal appearances.

ABC RACKS UP PEAK QUARTER

NEW YORK—ABC Records has just racked up the most profitable quarter in the label's 11-year history, with earnings an estimated 146 per cent of the comparable figure for the corresponding 1966 quarter. The 1967 album release program, bowed in Hollywood, Fla., before ABC distributors in January, was the heaviest in the label's history. Other factors contributing to the profit increase include the launching of a consumer advertising program, Impulse Records' invasion of the college market and the increased pop singles activity, together with the founding of BluesWay, the blues label.

Kapp Distributor

NEW YORK — Kapp Records has appointed Record Sales Distributors in Memphis to cover Arkansas and surrounding areas. The sales manager is Bill Briggs.

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Vol. 79 No. 15

A choice smash.

"Him or Me–What's It Gonna Be" 4-44094

By the unquestioned heroes of chart-conquering hits–

Paul Revere and The Raiders

Where the decisive single action is. On COLUMBIA RECORDS

Cap. Plants Seeds For Spring Promo

HOLLYWOOD — Capitol Records is distributing nearly 250,000 seed packets to dealers as the first half of its 60-day spring promotion which ties in with its April pop album product. The theme is "Something to Sprout About." The second half of the promotion will have as its theme "Pick a Spring Bouquet of Hits," and will be launched to coincide with the release of Capitol's May pop album product.

During the 60-day promotion, nearly 500,000 seed packets will be given away along with a special "Flower Pot Counter Dispenser" which holds 24 of the packets. Seeds inside the packets are mixed annuals, an assortment of the flowers that will grow almost anywhere in the U. S.

The six albums involved in the promotion feature Tennessee Ford, Jackie Gleason, Sandler & Young, Stan Kenton, Nat King Cole and the Botho Lucas Choir. The six LP's are affixed to Capitol's "Something to Sprout About" display, and the wire rack being used in the promotion is newly designed with replaceable display fixtures. At the end of April, a new centerpiece and theme for the display will be provided.

At that time, the six new albums in the promotion will also be displayed on the rack, and an additional 250,000 seed packets will be shipped. Featured in the May albums are Peggy Lee, the Lettermen, Lou Rawls, Nancy Wilson, Buck Owens and Wayne Newton.

Other materials in the promotion include streamers and hanging mobiles, one set for each month. Copy on the first streamer reads "Get Your Free Flower Seeds Here"—followed by the artists' names.

CAPITOL RECORDS' May unit which exploits the theme, "Pick a Spring Bouquet of Hits."

MILLS' COPYRIGHT THEME TUNE: 'WITHOUT A SONG'

LOS ANGELES—Veteran music publisher Irving Mills has taken exception to the attitudes of recording companies testifying at Congressional hearings into the proposed revised copyright bill. In a blistering letter mailed last week to Beverly Hills Congressman Thomas Rees, Mills maintains the theme "Without the song there is nothing."

He says the "attempt (by the labels) to minimize the importance of the musical creators is as ridiculous as a merchandiser disparaging the quality of the merchandise he sells." Mills calls the recording companies "merchandisers," adding, "they supply a product but they contribute little if anything in a creative sense to that product."

Mills points to all people being paid for their efforts, musicians, artists, technicians and suppliers of physical material for the recordings, before the songwriters have "received their first dime."

He contends that "foreign copyright laws are more equitable to our American composers than are our own present 'horse and buggy' copyright laws." The lifetime publisher asks Rees to vote for the revised bill in its entirety and to "resist any and all amendments that will cripple and emasculate these much needed revisions."

SIR JOSEPH LOCKWOOD, left, chairman of the board of Electric & Musical Industries, and Alan W. Livingston, right, president of Capitol Records, present a cake to Teddy Neeley of the Teddy Neeley Five in honor of the group's first Capitol single. The presentation took place last week at the Daisy Club in Beverly Hills.

Andy Williams Concert Tour House-Buster

NEW YORK — Andy Williams, Columbia Records artist, has established house-attendance records in every city where he has performed thus far on his concert tour of the U. S. and Canada. He has played before SRO audiences in Charlotte, Mobile, Greensboro, Knoxville, Nashville, Indianapolis, Louisville, Cincinnati, Pittsburgh and Toronto.

In Knoxville, on April 3, Williams set a house record by performing before the largest in-house audience that the State of Tennessee ever had. On the following day, Williams broke his own record by playing before an even larger crowd at the Municipal Auditorium in Nashville.

A highlight of the concert is the rendition of his current Columbia single, "Music to Watch Girls By." The number, staged as Williams recently sang it on his TV show, features a group of local girls wearing the costumes used in the TV production. Following the concerts, Williams hosts a cocktail party for local record shop owners, disk jockeys, radio station program directors and local press.

Audio Fidelity's Pitch on Cesana

NEW YORK—Audio Fidelity Records has set an April promotion for Cesana, with a sales incentive program aimed at dealers and distributors.

For every 15 of the seven Cesana albums ordered, the dealer gets five free Cecana albums, in the same stereo-mono ratio as the 15 he pays for.

The distributor also gets five free records for every 15 ordered by the dealer.

Promotional material available includes streamers, easels, co-operative advertising allowances and sample demonstration records.

Radio stations will receive demonstration albums, and dealers may get these albums on request.

A&M Logo in France, U. K.

LOS ANGELES—The A&M logo will henceforth appear in England and France in a new distribution arrangement with Pye and Pathe Marconi, respectively. A&M was previously released under the two foreign brand names.

First product released under the new agreement is Herb Alpert and the Tijuana Brass' single "Casino Royale." The Brass have been set by Gil Friesen, A&M's general manager for a tour of Britain later in the year. Chris Montez is additionally set for a summer tour of France, England and the Benelux nations.

Calif. Hearing Tax Cut Proposal

SACRAMENTO, Calif.—The State Board of Equalization holds a public hearing April 26 on a proposed change in the California Sales and Use Tax on electrical transcriptions. The tax board has already for-

(Continued on page 8)

CLUB REVIEW

Miss Markay Makes Her N. Y. Debut in Fine Style

NEW YORK — Everything came up roses at Grace Markay's New York debut at Basin Street East Thursday night (6). The petite singer, whose first Capitol album was released recently, has a solid legit voice, a style of her own, a strong dramatic and comic sense, and the ability to project.

Miss Markay combines an Elfin charm with a take-charge attitude on stage. Her treatment of the lyric is vaguely reminiscent of Nancy Wilson, but it could hardly be called imitative.

She waxed moody and pensive on "What the World Needs Now," bold and brassy on "I'm a Woman," and sultry with "Call Me." She was all show business with a Tony Hatch medley, highlighted by a smash "Downtown."

Miss Markay has all the qualities for the musical stage, and there's little question she'll be a top-selling recording artist for a long time.

Gilbert Price, who opened the bill, displayed a strong, trained voice. Price, who was in the cast of "Stop the World," sang "Feeling Good," one of his numbers in the show; a Beatles medley, and "Sweetest Sounds" from "No Strings." His act needs some polish, and a bit of mike trouble didn't help. But Price certainly has the potential to make it as a recording artist.

AARON STERNFIELD

Peer-Southern Publication On Sitar Is a Fast Mover

NEW YORK—Interest in the Indian string instrument, the sitar, is growing among Western musicians, despite the fact that the availability of the instrument is still limited in this country. Mrs. Monique Peer-Morris, president of Peer International-Southern, has revealed that the firm's publication, "Introduction to Sitar," by Harihar Rao, has already pulled more than 500 orders. The publication has been available only two weeks.

Executives at the Peer-Southern offices have been interested in Indian and other Eastern music a long time. Ralph Peer II, the son of the firm's founder, the late Ralph Peer, stated that the Eastern ear is able to appreciate subtle tonal differences, and that this music has quarter tones. Mrs. Monique Peer-Morris stated the East is beginning to be influenced by Western music and vice versa. Asian music contains no Western notes, and therefore the preparation and printing of "Introduction to Sitar" proved a complex task, Mrs. Peer-Morris added.

Ralph Peer II, now a student at Stanford University, Palo Alto, Calif., is spending as much time as possible at the various offices of Peer-Southern around the world. He feels that young people today are very aware musically, and that there is considerable opportunity for an exchange of musical culture between the United States and India. Artists such as the Beatles, the Rolling Stones, the Byrds, Chet Atkins, Waylon Jennings and Johnny Cash are already deeply interested in the sitar, particularly inasmuch as today's youth—as Mrs. Peer-Morris puts it—are interested in new sounds.

RALPH PEER II

THREE COLLEGE RADIO PARLEYS

NEW YORK—About 1,000 college student broadcasters are expected at three different conventions this month. Members of the Intercollegiate Broadcasting System will hold simultaneous sessions at New York University (University Heights campus) and the University of California at Berkeley on Saturday (15). The sixth annual International Radio and TV Society college conference will be held at Roosevelt Hotel, New York, on Thursday and Friday (13 and 14).

MacCormack Given Award

CHICAGO — The first annual Chicago Music Man of the Year Award, the brainchild of independent promotion man Paul Gallis, was presented to WGN Radio's all-night personality Franklyn MacCormack last Saturday night.

The award, in recognition of MacCormack's "contribution to good music," was presented by Gallis on behalf of the promotion, record manufacturers and distributors in the metropolitan Chicago area. The award was presented during an Opera House concert featuring Wayne King and Orchestra, Earl Wrightson and Lois Hunt and MacCormack recreating on stage his "Torch Hour" poetry readings that have become famous among insomniacs throughout the Midwest.

"MacCormack has been on the air at WGN eight years—that's over 12,000 hours," said Gallis, "and during that time his album influence has been tremendous. The industry owes him this tribute."

Gallis said the award, to be presented to radio personalities, will be made annually.

New Ohio Distrib

NEW YORK — New Seaway Distributors, Cleveland, has been appointed Cameo/Parkway distributor for Ohio. David Glew will handle sales and Mike Drages will be in charge of promotion.

BURT BACHARACH
ARRANGER
FOUR REASONS WE ARE PROUD TO
ANNOUNCE OUR ASSOCIATION
A&M RECORDS
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Letters To The Editor

Editor:

I am a promoter of personal appearance country music shows, and have noted from time to time that you run articles of hig crowds drawn by country music shows.

I believe these stories are booking agency-press agent inspired, and we feel certain if you would check the authenticity with the auditoriums—they would tell a different story. We grant that there are a few good eities that may pay off. But not as well as some stories indicate.

There is another side to the eoin. . . . Country and western promoters out in the hinterland all say that business is off 25 per to 40 per cent . . . and one promoter after the other is losing his shirt. We suggest you talk to some of the artists and ask them what kind of crowds they have appeared to.

The old line promoters are besides themselves with outstanding bills . . . the business has dropped off so much that a show doesn't even break (even) any more. We believe he other side of the story should be told by Billboard.

There was ample advertising. The "stars" do not have the "dyed in the wool" fans they once had.

Won't you please tell the other side of the story? Your kind eonsideration will be appreeiated.

Phil Simon
Presideot,
Universal Attraetions

(See story on page 3.)

Editor:

In your last week's edition of Billboard, which included a Philips cassette sectioo, page P3, it showed an alphabetical list of labels available oo musicassette. Included in this list were the MGM/Verve, DGG and Kama Sutra labels. What was not explained, was that the MGM family of records were available on musicassette only in several parts of the world, and were not availahle in the United States.

MGM and our various lahels are available in the United States on 4-track, 8-track cartridges plus reel-to-reel. We are very cognizant of the Philips cassette system, and are very well aware of the inroads and success of the Philips system in the European market.

At this writing, if a consumer wishes to purchase a Philips musicassette containing MGM product, the nearest retailer who would have one available would be in London, England.

Irv Stimler
Director of Special Programs
MGM Records

Editor:

I would like to talk to the manufacturers.

It has been reported in Billboard that there will he a price increase in LP's. While you are deeiding what course of action you are going to make, I as a record retailer hope that at the same time you will do something to stahilize the price at the retail end. A price increase on LP's is all well and good but in reality the only person affected by the price increase will be the independent record store. The independent record store is now selling a $3.79 LP for anywhere from $2.60 to $3.50. The diseount store such as E. J. Korvette is selling the same LP for anywhere from $1.69 to $2.50 depending on what day of the week you happen to be in the store. A price increase on the low end of the discount sale certainly won't be noticed by the consumer but when the independent raises his price, the eoosumer will rebel. It has been my opinion that the maoufacturer really doesn't care what his records are actually sold for, just so that he gets his price. I've never heard of a major manufacturer cut his price to jobber except for special deals. But he feels the independent should sell his product for any price.

You talk of increased production costs. What of the independent's increased costs? The indepeodent finds his costs rising and the price of his records lowering. In the past 12 months there was perhaps less display material made available than at any other time. Now one of the major companies wants to charge for this material. Maybe we should charge them rent for the space it occupies? Another large compaoy sent out a letter telling of a large promotion on a new LP in the E. J. Korvette stores. Maybe they wanted us to send our customers there to huy the records. I wonder if the manufacturer really knows how many of his LP product is made into large selling LP's by the independent record store.

In summation, I think it is up to the manufacturer to uplift the record husiness into the prestige business it should be. I see no reason that a $3.79 record should not be known as a $3.79 record. When the consumer tells you that the proper price for a $3.79 LP is $2, do you perhaps think there might be something wrong with the industry?

Martin Dolgen
Manager,
Rearson's Music and Art Shops,
Nyles, Ill.

Editor:

REGARDS McLENDON'S OPEN LETTER. WGH RADIO CONCURS. THE BROADCASTING INDUSTRY IS MUCH TOO LATE IN TAKING A STAND ON THIS ISSUE.

ROGER CLARK
WGH Program Director,
Newport News, Va.

Stax-Volt Acts Chosen to Relay School Message

NEW YORK—The Stax-Volt group of recording artists have been selected by the U. S. Secretary of Labor W. Willard Wirtz to carry the message of the 1967 "Stay in School" campaign to the nation. Stax Records of Memphis will produce 4,000 copies of special LP featuring Otis Redding, Carla Thomas, Sam and Dave, Eddie Floyd, William Bell and Booker T and the MG's.

The albums will be distributed by the Department of Labor as a public service to disk jockeys and radio stations around the country.

The Stax-Volt artists are also participating in a U. S. Domestic Peace Corps (VISTA) recruitment campaign. A message asking youngsters to enlist in the Corps will be coupled with each artist's current recording. The government will ship copies of each record to radio stations to use this spring as a spot announcement for the Corps.

Signett Changes Logo, Gets New $$$ Backing

CHICAGO — Signett Records has changed its logo and is now under the dual management of Frank Moravec and Chuck Kanney. Announcing that the label has new financial backing and may soon set up its own locals recording studios, Moravec hopes to develop local talent here.

The two principals, now working on the label's latest acquisition, the Dukes, lined up All State Distributors here last week and are now looking for nationwide distribution. Two other acts Signett has recorded are the Missing Links, with "Makin' Up and Breakin' Up," and the Montclairs, who have "Lotan, Dotan, Dotao."

The Dukes, a five-man combo out of Elkhart, Iod., have been promoting Baldwio amplified instrumeots during personal appearances throughout the Midwest and have just recorded "The First Time I Saw Her" b/w "Take Your Love." Universal Recording Studios here recorded the group and RCA Custom did the pressing.

Typical of the versatility seen in many of today's younger recording groups, the Dukes play a wide variety of instrumeots. The lineup consists of Gene Jones (piano, harpsichord and organ); Skip Lane (rhythm and bass guitar); Jay Andrew (paino, bass and lead guitar); Kieth Kilmer (drums and marimba); and Dave Aodrew (saxophone, clarinet and trumpet). Andrew penned one side of the group's new release.

Air Spots Push JATP's Tour

NEW YORK—"Jazz at the Philharmonic" has taken to the air to promote its current tour. Audrey Franklyn, who has been doing advance promotion for the touring package, reports stepped up box-office action through the radio spots she's bought to announce the concert.

Radio spots have been bought in New York, Philadelphia, Cincinnati, Chicago and Cleveland, and Miss Franklyn is plaoning to follow similar radio buys in other cities. The JATP troupe, starring Ella Fitzgerald and Duke Ellington, drew $31,000 in New York, $24,000 in Philadelphia and $31,000 in Cincinnati. The show moves into Cleveland on April 15.

Atco Drive on Sonny & Cher LP

NEW YORK — Atco Records has set a large-scale advertisiog and promotion campaign to exploit its soundtrack album of Sonny & Cher's new movie "Good Times," which is being shipped to distributors this week in advance of the film's premiere in San Antonio next Wednesday (12). Included are displays, window streamers and point-of-sale material, as well as special displays for use in theater lobbies, where the movie is playing. Also planned are consumer and trade advertising as well as ad-mats for co-op advertising for distributors and dealers.

The album is packagd in a de luxe double-fold four-color jacket. It contains eight songs written by Sonny Bono, who has penned the duo's previous hits.

Market Quotations

(As of Noon Thursday, April 6, 1967)

NAME	65-66 High	65-66 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	38	26	569	27½	26½	26¾	−1⅜
American Broadcasting	93½	72¾	305	82⅝	78¾	80¼	−2½
Ampex	32¾	22¾	1554	31⅞	30¼	30⅜	−1⅛
Audio Devices	30⅜	21⅝	129	27⅞	25⅞	26¾	
Automatic Radio	5⅞	3¼	63	5⅜	5⅛	5⅛	+ ⅛
Automatic Retailer Assoc.	64⅜	51¾	118	64	62⅝	63	− ⅛
Cameo Parkway	3⅛	2⅛	11	2⅞	2¾	2⅞	− ⅛
Canteen Corp.	28⅜	22¾	204	25	23½	23⅞	− ⅝
CBS	75¾	59½	2630	71	68	70¼	−1¾
Columbia Pic.	41⅞	33½	171	41⅞	40⅜	41¼	+2½
Consolidated Elec.	49¾	36⅝	749	49⅝	46⅜	48¼	+1⅝
Disney, Walt	94½	75	342	88¾	84	86½	+1
EMI	5	3½	336	4⅝	4¼	4¼	− ¼
General Electric	94½	82½	1749	87¼	83¾	86¼	−1¾
Handleman	29¼	17⅛	59	28⅞	27¼	27¼	+ ¼
MCA	50	34¾	70	49¼	45¾	46	−2¾
Metromedia	54	40⅝	151	51½	49	51	− ¾
MGM	45⅝	32¾	1398	45⅜	40½	44⅜	+2¾
3M	93½	75	1133	93⅛	87	87½	−2½
Motorola	132¾	90	481	105⅞	101¾	102½	− ⅛
RCA	51½	42⅝	1155	47	46	46⅜	− ½
Seeburg	20⅜	15	157	16⅞	16⅛	16⅜	− ¾
Tel-A-Sign	3⅛	1⅞	182	2⅞	2⅜	2⅞	+ ¼
20th Century	46¾	32⅝	558	46⅛	44⅜	45¾	− ½
U-A	37⅜	26⅞	891	35⅞	32⅛	32⅞	−3⅛
W8	24⅞	16¾	566	24⅜	22½	23⅝	+ ½
Wurlitzer	36	18⅛	154	26⅜	23¾	25⅝	−3
Zenith	62¾	47¾	680	54⅞	52½	53⅛	−1⅞

(As of Noon Thursday, April 6, 1967)

OVER THE COUNTER*	Week's High	Week's Low	Week's Close
Dextra Corp.	2⅛	2	2
GAC	8¼	8⅛	8⅛
Jubilee Ind.	3½	3¼	3½
Lear Jet	26	20½	26
Merco Ent.	9⅝	9½	9½
Mills Music	25½	25	25
Pickwick	10½	9⅞	10
Telepro Ind.	4⅝	4⅜	4⅜
Tenna Corp.	13½	12⅝	13

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

Sales Unit Set By Stone Distrib

SAN FRANCISCO — C & C Stone Distributing Co., a division of Recona, Inc., has formed an independent second sales division with John Harper as sales manager. Harper, a specialist in elassieal and good musie sales through his 10 years in the record business in northern California, will supervise the division containing the Loodon, Vanguard and Disneyland lines. Bob O'Lear will be his promotion man working exclusively on these labels.

Bob Ellis continues as sales manager in charge of the distribution of the ABC, Command, Dunhill, Impulse, 20th Fox, A&M, Liberty, Imperial and Monument labels. Continuing as his promotion men are Chuck Becker (ABC, Command, Dunhill), Guy Haines (A&M) and Dave Haynes (Liberty, Imperial, Monument).

Garrison & London

• *Continued from page 4*

Decca's publishing subsidiary. The deal calls for Wood's publishing firms to be represented by the English firm in Germany, Austria, Switzerland, Benelux, Australasia, Japan, and Central and South America. Included are Wood's Mirwood (BMI), Miraka (ASCAP), and Arima (SESAC).

The Garrison deal was reached by Joseph Zerga, representing Garrison internationally, and Mimi Trepel, manager of foreign distribution for London. Currently being released is "Gotta Keep My Cool" and "Too Good to Be True" by the Traits.

Merco's Growth Pace Continues

NEW YORK — Merco Enterprises, national record merchandiser, has added five new leased departments and 13 junior-sized departments, since the first of the year, aeeording to Jack Grossman, Merco president. This brings Merco's total to 34 leased departments and 53 junior-sized departments. The company also serviees 104 full-sized retail departments and 260 eollege bookstores.

Sales estimates for last year are $10 million, the highest in the company's history. The previous year they were $8,143,131. Profits are expected to top the 1965 figure of $358,543.

A quarterly dividend was declared for the fourth consecutive quarter.

Calif. Hearing

• *Continued from page 6*

warded copies of the proposed law change to recording studios, reports board member Richard Nevins.

The proposal seeks to eliminate taxes on services of a professional nature (such as composing, editing and arranging), and for amounts paid (separately) to musicians and other performers. Studios currently do not tax recordings which are not delivered to the customer and title is retained by the studio.

A
TOP
TEN
PERFORMANCE

Jimmy
Ruffin

GONNA
GIVE
HER
ALL
THE
LOVE
I'VE
GOT

SOUL 350322

MOTOWN
RECORD CORP.

The Sound of Young America®

Memphis Sound Takes Beachhead In France, Flanked by R&B Beat

• *Continued from page 1*

vice-president of Atlantic Records which distributes the Stax and Volt labels, who recently returned from a swing through France and its vineyards, there are many factors contributing to the up-beat of the Memphis Sound and r&b disks. Among them are the French discotheques which have buyers based in the U. S. to send them "hot" disks that have not yet been issued in France; radio stations Europe No. 1 and Radio Luxemborg which are giving top play to these disks, and a growing body of periodicals giving prime space to stories and analysis of the records.

Also, the current Stax-Volt tour of England, France, Holland and the Scandinavian countries. In the touring package are Otis Redding, Arthur Conley, San and Dave and Eddie Floyd.

High Potential

The potential of r&b sales in France was indicated last year when the Barclay distributed "When a Man Loves a Woman," by Percy Sledge neared the 500,000 sales mark. Wexler now feels that France is wide open for an r&b invasion.

The Atlantic product and its combine of outside labels are handled in France by Barclay Records. Wexler pointed out that in the first six months of Atlantic's tie with Barclay, the guarantee for the year was more than doubled. Mike Mesure is Atlantic's representative with Barclay and Bernard de Boston is Atco's representative.

In England, Atlantic's product is handled by Polydor with Frank Fenter acting as representative for the U. W. label. Roland Rennie, managing director of Polydor, said Wexler has done an especially great job of establishing the label in England. Before tieing up with Polydor, Atlantic had been handled by British Decca with Tony Hall laying the groundwork for the introduction of the label in the U. K. Sales in England of Atlantic product are also running ahead of the guarantee.

Atlantic's growing activity overseas will be further explored this week by the label's vice-president Nesuhi Ertegun who is on his way to London, Paris and Milan.

Grove Back in Disk Business

• *Continued from page 1*

leased three other albums — "San Francisco Poets," "End Game," the Samuel Beckett play, and "The Music of Afghanistan and Iran," none of which made any showing on the charts.

However, Grove's latest incursion into the record business has a better chance of succeeding than the previous ventures.

Grove owns the Mid-Century Book Club and plans to use the club membership as a mailing list for its record product.

And, according to Grove executive Morrie Goldfisher, the publisher also produces motion pictures and publishes plays by Harold Pinter, British author whose current play, "Homecoming," is a hit on Broadway. "Waiting for Godot," a Beckett play, has sold 300,000 copies, Goldfisher said.

Evergreen's new release, "MacBird," lists for $9.50 in both monaural and stereo. The published edition of the play has already topped the 400,000 mark in sales.

Distribution plans call for a continuation of direct sales to book stores, with record stores reached through normal record distribution channels.

Capitol to Disk-Package Radio 'Talkie' Programs

• *Continued from page 1*

to think of developing an especially strong interview program which could be syndicated. The department began soliciting clients for its new "baby" last week, pitching the program on a cost comparable to an individual station's advertising rates.

Jackson pays for all taping and editing costs and provides Capitol with a finished master. Capitol handles all duplication, selling and distribution in the sales-splitting arrangement.

Harden, 19 years with the label, indicated he was thinking beyond the talk program for future syndicated properties, albeit he would wait for initial reaction. Harden estimates Capitol's musical production aids—used as backgrounds for commercials, promotions and station identifications—are used by some 1,000 broadcasters. These outlets and others will be pitched to the Jacksoo show, which has been in taping sioce Jan. 13 and has the first 13 weeks of programming in the can.

Among the newsworthy subjects battling with Jackson are Ron Kenga, Black Race advocate; John Roussell, John Birch Society spokesman; Father William DuBey, the ousted Catholic priest currently seeking to unionize priests and Pierre Salinger, former press secretary to President Kennedy. Jackson selects all his interview subjects and eschews the typical Hollywood starlet promoting her latest film. "We look for people in the news," Jackson explained last week. "Then we go to the 'fringe element' people like the civil engineer who feels President Kennedy is still alive. I'm not giving a platform to hatemongers unless I know I can defeat their arguments."

Jackson has been taping one subject per half-hour in Capitol's studios. The programs are spontaneous, although the former South African radio figure does ask each guest "for a short, pithy statement to summarize what's coming." The aim of the program is to "stimulate thought and I hope entertain," says Jackson.

Copyright Talks: Rough & Rumble

WASHINGTON — True to Hill tradition, the House Rules Committee hearing on the Copyright Revision bill, which preceded House floor action last week, was rough, hostile, and gave most of the time to the jukebox issue. No less than six of the 15-member Rules Committee members attacked the jukebox provisions of H. R. 2512 which would end the 1909 performance exemption and set up an intricate compulsory licensing with a statutory ceiling of about $19.20 per average box per year.

Defending witnesses for the bill, including chairmen and ranking minority members of both House Judiciary and Copyrights Subcommittees, also met a barrage of hostile questions on the bill's provisos limiting exemption for educational nonclassroom TV broadcasts, and establishing graded copyright liability for Community Antenna (CATV) systems' use of TV stations' programming.

Fee Bid Snubbed

The bill's proposed raise in mechanical fees to 2½ cents for recordings, and the issue of performance royalty for records played publicly for profit, received scant attention. Rep. John B. Anderson (R., Ill.) the only Rules Committee member who seemed to understand copyright, asked witness Rep. Emanuel Celler (D., N. Y.), Judiciary Committee chairman, why the bill did not grant the performing talent a share in royalties, since talent is now often as responsible for a hit record as the songwriter.

Celler said he believed this was fair, in principle, but that this "performer" right did not belong in the copyright revision. Rep. Robert W. Kastenmeier (D., Wis.), who chaired the Copyrights Subcommittee's lengthy revision proceedings, said this bill "did not foreclose" future action on the performance right for recordings.

Hit Ops Costs

Andersoo, who opposed the jukebox provisions in the bill, remarked that raising recording fees would also hit the juke-

(Continued on page 70)

Starday Revives Look, Pop Label

NASHVILLE—Starday Records, which has enjoyed unusual success in the couotry music field, has reactivated its Look label, featuring pop Top-40 material.

Look records will be handled by Starday's distributors. The first new releases will be "I'm Looking for Someooe," by Del & Ric, and "Tears From Laughing," by the Sidewinders.

Chess Label

• *Continued from page 3*

at the rate of almost one a week. Last week, he made deals with Warner Bros.-Reprise Records; before that, he signed up Motowa and A&M Records.

The acquisition of the catalogs of Leooard and Philip Chess made available such artists as Ramsey Lewis, Muddy Waters, Etta James and Ahmad Jamal.

Frank Stanton said that he will have 20,000 key retail outlets handling his playback unit and cartridges by summer.

U.S. to Attack British With Onslaught by Own Labels

• *Continued from page 1*

staffed headquarters at RCA House in London, and has embarked on an ambitious program of signing new talent, which has brought in ex-Caravelle Lois Lane, comdian Michael Bentine and a host of new groups and vocalists.

Among RCA Staff

Among the RCA staff are creative services director Jack Health, a&r man Peter Roddis and promotion chief Derek Green. The company also calls on Norman Newell to produce certain contract artists such as Paul Anka and Rita Pavone. Additionally, RCA (Great Britain) has signed up an outside publicity company to handle press promotion of records and artists. The staff promotion side handles in-store displays at major retail outlets in addition to normal plugging this week, RCA began its own 15-minute nightly program on Radio Luxembourg.

Following the success of Rita Pavone and the Monkees, the company is now setting a major drive to push its country catalog, spearheaded by singles from Justin Tibb, Dottie West and Porter Wagoner.

Dario Soria and other international executives of RCA refuse to confirm the industry-wide belief that Victor will ultimately go 100 per cent independent apart from pressing and distribution. But, meanwhile, RCA (Great Britain) has gone about as far as it can without severing its formal ties with Decca.

Simultaneously, other American companies are competing for U. K. UA currently involved in complex negotiations with EMI, has scored strongly with the Easybeats and U. S. Decca has signed journalist-TV star Clement Freud, in addition to its Coral product pact with agent Tito Burns. UA is expected to set up on its own later this year, but still using EMI pressing and distribution.

ABC Forms Publishing Firm

NEW YORK — The American Broadcasting Co. has formed a new subsidiary, the Ambrose Music Services Corp., which will be involved with acquisition and exploitation of music rights in all areas. The newly-formed arm will also provide music consultation services to the subsidiaries and operating divisions of ABC. Harry Sosnik has been named vice-president of Ambrose. He was music director at Ted Bates & Co. Sosnik's career as composer - conductor - arranger has touched upon some of television's most notable entertainment specials like "Philco Playhouse," "Our Town" and "A Christmas Carol."

Elman Is Dead Of Heart Attack

NEW YORK — Violinist Mischa Elman died of a heart attack last Wednesday (5) in his apartment here. He was 76. He appeared regularly on the concert stage since his debut at 12 in Berlin in 1904. His last New York appearance was Jan. 17 at Carnegie Hall. Elman recorded for RCA Victor from 1928 to 1952. He later recorded for British Decca and London Records. His only current catalog listings are three recent pressings for Vanguard Records.

Decca Up 20%

• *Continued from page 3*

sales pace as the film gets its bulk of openings around the country after July.

Goldberg is also banking on a flock of new album releases to continue the sales pace. Featured in the April schedule for Decca aod Coral are Bert Kaempfert, Peter Duchin, the Dukes of Dixieland, Kitty Wells, Jonah Jones, Sammy Kaye, Wayne King, Big Tiny Little, the Swingin' Six, jazz organist Greta Hatza, and Sonny Kaahele and the Surf Screnaders.

The pitch in the singles field will be centered on releases due this week, by Jackie Wilson, Kitty Wells and Red Foley, Loretta Lynn and Ernest Tubb.

BOB SCHWARTZ, president of Laurie Records, center, accepts a gold record from RCA Custom for more than a million copies sold of "Snoopy Vs. the Red Baron." Making the presentation are Dick Bylant, left, and Jim Head, right, of RCA Custom Dept. Also on hand were Murray Singer (2d from left), Laurie vice-president sales and production, and Oscar Faura (2d from right) Laurie vice-president for sales and promotion.

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Jazz Beat

By ELIOT TIEGEL

Now that Martin Spector, a Coral Gables, Fla., retailer, has discovered the public will buy jazz recordings, he's jumped at full speed his four stores in Coral Gables, Miami, Fort Lauderdale and West Palm Beach.

Having seen the salability of jazz by such "commercial" artists as Wes Montgomery, Ramsey Lewis and Stan Getz, Spector feels he's got a good question to ask the majority of jazz musicians whose products he has previously been skeptical to stock. Asks Spector: "Why can't John Handy and any of the other oew guys play a 'Yesterday' or some other pop tune? Some musicians are learning to place commercial stuff in their albums. You're not going to get an artist to play 12 commercial tuoes, but at least they should give us one good commercial track."

Spector's comments about a field of merchandise his stories formerly avoided in-depth, typify the commerical slant to the business which many artists are still unfamiliar with. Those of creativity and retailing fields have been drawing closer over the past two years, but Spector's comments present the broader question of how many store owners are there in the country who don't know the first thing about jazz music, although its been available for some 40 years on recordings.

Perhaps what the recording industry needs is a common meeting place where the men who sell product are generally disheartened about ethnic, minority audience merchandise, could meet with the artists and offer their thoughts on public negativism or acceptance of their creations. It is certainly worth considering confronting jazzmen with the sharp realizations of the business world through the mouths and thoughts of the men who make their liviog selling records to all economic factions.

"Why can't they play 'Danny Boy?' " asks Spector, who has heard enough "Danny Boys" during his 20 years as a record dealer now rack jobber to know the soog's strong poiots. By the very nature of his asking the jazz artists to play "Danoy Boy" as opposed to something of a more original nature, Spector reveals his lack of understanding for the jazzman's creative role. Had he wanted to blow "Danny Boy," the jazz musician would not have chosen to go on the harrowiog path which is jazz as a profession.

Nevertheless, Spector's newly found sales mint has opened his eyes to the fact that jazz in the past, but when sales drooped, he became disenchanted. Actor Brock Peters and his wife Deedee were in the vicioity working on a film and Mrs. Peters came into one of his stores looking for jazz recordings. "She said I had a poor collection of jazz so I gave her a Schwann catalog and told her to pick out records I ought to have. She came up with Miles Davis, Louie Armstrong, the MJQ, thiogs that I used to sell but I never really had a large selection. There was so much crap coming in that wasn't selling, so I stopped exposing jazz." Using some source material receotly, Spector soon had a catalog of 500 albums which he mentions in his ad-

(Continued on page 14)

Billboard SPECIAL SURVEY for Week Ending 4/15/67

BEST SELLING JAZZ LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
Billboard Award	1	**MERCY, MERCY, MERCY** The Cannanball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	6
2	2	**CALIFORNIA DREAMING** Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	6
3	4	**GOIN' LATIN** Ramsey Lewis, Cadet LP 790 (M); LPS 790 (S)	6
4	5	**SWINGIN' NEW BIG BAND** Buddy Rich, Pacific Jazz PJ 10113 (M); ST 20113 (S)	6
5	3	**TEQUILA** Wes Montgomery, Verve V 8653 (M); V6-8653 (S)	6
6	7	**MILES SMILES** Miles Davis, Columbia CL 2601 (M); CS 9401 (S)	6
7	6	**CARRYIN' ON** Lou Rawls, Capitol 2632 (M); ST 2632 (S)	6
8	12	**SLOW FREIGHT** Ray Bryant, Cadet LP 781 (M); LPS 781 (S)	4
9	8	**SPELLBINDER** Gabor Szabo, Impulse 9123 (M); S 9123 (S)	6
10	10	**LOU RAWLS SOULIN'** Capitol T 2566 (M); ST 2566 (S)	6
11	9	**LOU RAWLS LIVE** Capitol T 2459 (M); ST 2459 (S)	6
12	—	**TIME IN** Dave Brubeck, Columbia CL 2512 (M); CS 9312 (S)	1
13	17	**JAZZ RAGA** Gabor Szabo, Impulse A 9128 (M); AS 9128 (S)	3
14	14	**BYRDLAND** Charlie Byrd, Columbia CL 2592 (M); CS 9392 (S)	6
15	15	**TOBACCO ROAD** Brother Jack McDuff, Atlantic 1472 (M); SD 1472 (S)	6
16	—	**"LIVE" AT MONTEREY** Don Ellis Ork, Pacific Jazz PJ 10112 (M); ST 20112 (S)	1
17	—	**FOREST FLOWER** Charles Lloyd, Atlantic 1473 (M); SD 1473 (S)	1
18	18	**HAPPENINGS** Bobby Hutcherson, Blue Note BLP 4231 (M); BST 84231 (S)	6
19	20	**IMPRESSIONS OF THE MIDDLE EAST** Herbie Mann, Atlantic 1475 (M); SD 1475 (S)	2
20	19	**WHAT'S NEW** Sonny Stitt, Roulette R 25343 (M); SR 25343 (S)	5

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KC JAZZFEST ATTRACTS 22 TOP GROUPS

KANSAS CITY—The fourth annual Kansas City Jazz Festival drew 22 playing groups Sunday (2), including such professionals as Stan Kenton, Lou Rawls, Marilyn Maye and the Charles Kynard Trio.

All styles of music were presented in the marathon which ran from 2:30 p.m. until midnight and drew some 8,000 aficionados.

Vocalist Maye and Kynard are natives of the city and returned for the festival. Miss Maye is a modern school vocalist as is organist Kynard who leaned into the bossa nova bag.

Kenton's 10-piece band received a standing ovation for such numbers as "Five Comes Before Four" and "Granada."

A seven-piece dixieland band led by Baby Lovett added an evergreen touch to the bash in a city known for its blues traditions.

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BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

★ REGIONAL BREAKOUTS

These new records, not yet on Billboard's Hot 100, have been reported getting strong sales action by dealers in major market(s) listed in parentheses.

LATER FOR TOMORROW . . .
Ernie K-Doe, Duke 411 (Don, BMI) (Washington & New Orleans)

I'LL ALWAYS LOVE YOU . . .
Festivals, Smash 2056 (Dodi, BMI) (New York)

WHEN LOVE SLIPS AWAY . . .
Dee Dee Warwick, Mercury 72667 (Helios/Act Three, BMI) (Baltimore & Washington)

EVERYBODY NEEDS HELP . . .
Jimmy Holiday, Minit 32016 (Metric, BMI) (Washington)

YOU'VE GOT TO KNOW . . .
Kit Kats, Jamie 1331 (Dandelion, BMI) (Philadelphia)

HERE COMES THE TEARS . . .
Darrell Banks, Atco 6471 (Parmalier, BMI) (Washington)

MATTHEW & SON . . .
Cat Stevens, Deram 7505 (Cat, ASCAP) (Minneapolis-St. Paul)

RIVER DEEP—MT. HIGH . . .
Dobie Gray, Capitol 5553 (Mother Bertha/Trio, BMI) (Houston)

(Hey You) SET MY SOUL ON FIRE . . .
Mary Wells, Atco 6469 (Pronto/Kelvan, BMI) (Washington)

EIGHT MEN—FOUR WOMEN . . .
O. V. Wright, Back Seat 580 (Don, BMI) (Houston)

Chappell Preps Drive on Film Scores From Six B'way Shows

NEW YORK—Chappell & Co., Inc., is readying a major campaign on scores of film versions from six hit Broadway shows. These are "Camelot" and "Paint Your Wagon," both by Alan Jay Lerner and Frederick Loewe; "Half a Sixpence" by David Heneker; "Funny Girl" by Jule Styne and Bob Merrill; "Finian's Rainbow" by E. Y. (Yip) Harburg and Burton Lane; and "On a Clear Day You Can See Forever" by Lane and Alan Jay Lerner.

Set is a co-operative effort between Warner Bros. Records, the soundtrack label for "Camelot" and Chappell. John Cacavas, Chappell's director of publications, has prepared a special marching band arrangement of the show's overture, which Warner Bros. will use in a kit on a series of marching band formations and routines, which will be used by high school and college marching bands for half-time shows at football games. It will be called the "Half-Time Kit."

Barbra Streisand will film "On a Clear Day" after she completes "Funny Girl." Petula Clark will star in "Finian's Rainbow," which will begin shooting this summer. Chappell plans new covers for the six scores with new promotional mailings planned.

NBSS Opening A Tape Center

LOS ANGELES — The Nippon Broadcasting System Service Co. has opened a tape center in Tokyo, reports John Takasaki, Los Angeles-based international manager. Formed in October 1966, the service company has a large tape duplicating plant in Japan and is selling configurations and reel-to-reel product in its new retail operation.

The facility, called a Music Tape Center, will also sell tape recorders and cartridge units and provide installation services. NBSS has formed its own cartridge label, Pony Pak for its releases which also consist of imported masters, including a pack of Beatles hits count songs and film scores.

Nippon Broadcasting System Service Company's chief backers are the Fuji television network and the Nippon Radio Broadcasting System.

Jazz Beat

• *Continued from page 12*

vertising. "We get people from 20 miles away now. I can see the movement. We're quite happy and we're reordering."

Spector feels the key to good ordering is using several sources of information. "If you rely on the salesman, you get hung up because he only sells you what he's got." Spector is most interested in Verve and Blue Note product. "Jimmy Smith and Horace Silver are standard artists with us." Jazz, like any other thing, if you want to sell it, you have to have it!"

Spector's Coral Gables store is stocked somewhat heavier with jazz than are the three other locations. "It's my pilot store," he explains with a smile.

SOLOS: Spivey Records of Brooklyn, run by Victoria Spivey, has released the album "News Blues" featuring players from Muddy Waters Chicago Blues Band: Otis Spann, George Smith, Luther Johnson, Samuel Lawhorn and Francis Clay. Other blues products from the 65 Grand Avenue company include: "Basket of Blues;" "Victoria and Her Blues;" "Chicago Blues:"; "Three Kings and the Queen," and "Louis Metcalf at the Ali Baba."

Erroll Garner has debuted in Las Vegas on a three-week slate at the Tropicana's Blue Room, which specializes in jazz music on the Strip. . . . Frank Sinatra and the Buddy Rich Band will give two performances—a matinee and evening—at the Madison, Wis., Auditorium, July 6, during the artist's seven-city concert tour this summer.

Items for the column should be sent to Billboard, 9000 Sunset Boulevard, Los Angeles, Calif. 90069.

Lotsa Talent Is Slated for UCLA Fest

LOS ANGELES — The talent roster for the first annual Los Angeles Jazz Festival at UCLA May 12, 13 and 14 has been completed. Opening night acts are the Miles Davis sextet, Bola Sete Trio, Gary McFarland and the festival orchestra and Bob Brookmeyer with the Clark Terry Quintet.

Saturday's show in the Pauley Pavilion will present the Ornette Coleman Trio, Miss Carmen McRae, McFarland and the festival orchestra and Stan Getz with Bola Sete.

A Sunday matinee will probe the influence of Indian music on jazz through the styles of Don Ellis and his experimental orchestra, the John Handy Quintet and a Raga jazz ensemble starring Gabor Szabo. That evening, John Coltrane, the Bill Evans Trio (with strings), the festival orchestra (with Clark Terry and Zoot Sims) and T-Bone Walker (with other blues exponents) will entertain.

The weekend is being presented by UCLA's Committee on Fine Arts in conjunction with producer Jimmy Lyons.

Italian Firm, Muntz Pact

MILAN — The first contract between an Italian label and a U. S. cartridge duplicator has been made. Bluebell, which has the American duo Santo and Johnny under exclusive contract, has licensed the group's Italian-produced instrumental album "Mona Lisa" to Muntz Stereo-Pak for the United States.

It is a further example of the interest being shown by American cartridge firms in European instrumental albums.

After acquiring a host of British albums from Reditune (Billboard April 8), ITCC president Larry Finley, during his visit here last week, scheduled meetings with Vedette, Rifi, Ricordi, Saar, Durium, CGD, Cemed-Carosello and Fonit-Cetra as well as the Italian cartridge - distributor Ecofina.

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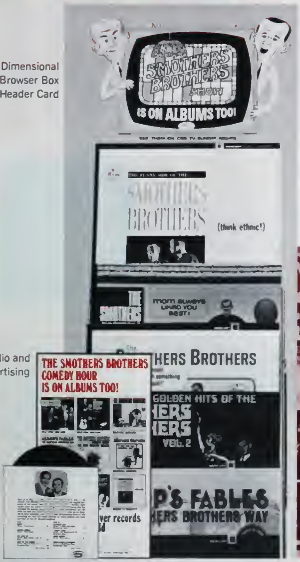

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MG 21064/SR 61064

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MG 20948/SR 60948

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MG 20675/SR 60675

MG 20862/SR 60862

MG 20777/SR 60777

MG 20611/SR 60611

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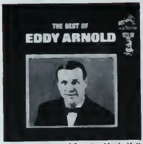
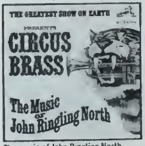


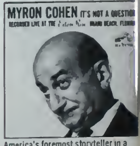
Newest member of Country Music Hall of Fame sings "Bouquet of Roses," "Anytime," "The Last Word in Lonesome," "Cattle Call," "Make the World Go Away." LPM/LSP-3565

Great gospel group features John Hal in "Deep Is the River," "No One Else," "For God So Loved," "God Is Not Dead," "Higher Hands," "By the Cool Waters." LPM/LSP-3743

An Original Soundtrack that should stir up big doin's. Picture's release date is set for April, which will tie in perfectly with album's availability. Strong album. COMO/COSO-5005†

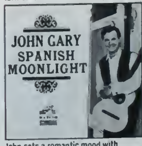


The music of John Ringling North features the exciting sounds of big brass and full "circusy" arrangements of swinging tunes the young set will turn on to. LPM/LSP-3757

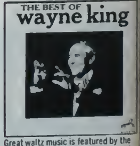


America's foremost storyteller in a hilarious collection of great material sure to score heavily. These stories were taken from his live performance in Miami. LPM/LSP-379

Gale sings up a storm with a highly infectious album. "I Make Him Fly," "Don't Hurt Him," "The Sun Is Gray," "This Child," "Lie to Me Easy," "No Other Name." LPM/LSP-3747*



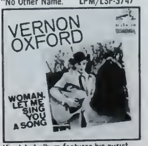
John sets a romantic mood with great Spanish melodies like "Guantanamera," "Granada," "Maria Elena," "Poinciana," "Spanish Moonlight." LPM/LSP-3785*



Great waltz music is featured by the man who is loved and remembered for playing it. "The Waltz You Saved for Me," "You Are My Sunshine," "Josephine." LPM/LSP-3742(e)

High camp is the order of the day and this is Art at his best! "Baby Face," "Heartaches," "Alabama Jubilee," "The Music Goes 'Round and Around," "Zip a Dee Doo Dah." LPM/LSP-3739*

Sings his own songs and great country standards. "Born to Lose," "Lovin' Lies," "What Now My Love," "Have I Stayed Away Too Long," "A Mansion on the Hill." LPM/LSP-3748*



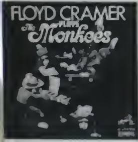
His debut album features his purist country style. "Watermelon Time in Georgia," "Stone by Stone," "Let's Take a Cold Shower," "Roll Big Wheels Roll." LPM/LSP-3704*

Jazz/pop piano puts out the sounds that will make this one happen! "I'll Remember April," "B Flat Blooze," "To the Bird," "Li'l Darlin'," "Any Wednesday." LPM/LSP-3740*

Their first album will launch them quickly with country fans. "The Last Thing on My Mind," "I Wanna Be Free," "Blowin' in the Wind," "Fully Prepared!" LPM/LSP-3759*

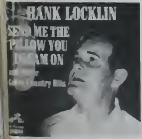
Leader of The Browns goes it solo with 12 old and new songs. "You Can Have Her," "The Last Laugh," "Have I Told You Lately That I Love You?," "Pop a Top." LPM/LSP-3744*

Fast-rising talent in the music business sings up a storm with "Nothing Can Stop Me Now!," "Since I Fell for You," "Stay," "A Man and a Woman," 7 others. LPM/LSP-3755*

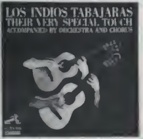


Nashville's keyboard king does the songs of The Monkees. "I'm a Believer," "Last Train to Clarksville," "Papa Gene's Blues," "I Wanna Be Free." LPM/LSP-3811*

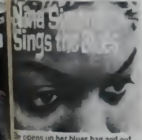
Swinging big band sound comes off as "Grade A" performance. "Day by Day," "Bye Bye Blackbird," "Out of Nowhere," "Born to Be Blue," "Call Me." LPM/LSP-3741*



Sings the hit tunes of 12 country artists. "Bonaparte's Retreat," "Singing the Blues," "Send Me the Pillow You Dream On," "Almost Persuaded." LPM/LSP-3770*



Accompanied by strings, voices and brass, exciting guitar instrumentalists do "Sentimental Journey," "Frenesi," "Strangers in the Night," "Les Gitans," 7 more. LPM/LSP-3723*



She opens up her blues bag and out pop such soul sounds as "Do I Move You?," "Backlash Blues," "The House of the Rising Sun," "Blues for Mama," "Buck," "Real Real." LPM/LSP-3789*

Glenn was never better! He sings haunting lyrical poetry from today's most talked-about young songwriters. Should really happen fast with his many fans. LPM/LSP-3801*

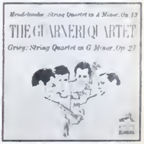
*Recorded in Dynagroove sound

NEW RED SEAL RECORDINGS

First time on records. 5-L.P. collection of 10 great works conducted by Toscanini taken from "live" radio broadcasts with NBC Symphony, plus illustrated booklet. LM-6711

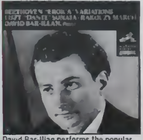
Previn and the London Symphony's previous successes coupled with the recent interest in Nielsen's work should make this recording a popular one. LM/LSC-2961*

Second Arthur Fiedler Sinfonietta album features six Handel Organ Concertos and six fugues for solo organ. Carl Weinrich, soloist. 2 L.P. set. LM/LSC-7047*

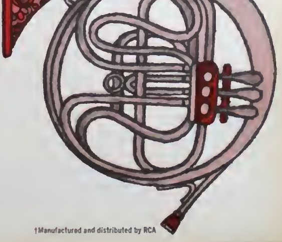


First available recording of the melodic Grieg String Quartet in G Minor plus Mendelssohn's String Quartet in A Minor. A must for every chamber music lover. LM/LSC-2948*

Verrett sings Vivaldi's Stabat Mater. Virtuosi di Roma and Polyphonic Ensemble of Rome perform Credo and Beatus Vir—same program they'll be doing in New York. LM/LSC-2935*



David Bar-Illan performs the popular Beethoven "Eroica" Variations plus Liszt's "Dante" Sonata and the rousing "Rakóczy March." A powerful recording. LM/LSC-2943*



†Manufactured and distributed by RCA

SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 117—Last Week, 179

*This record is predicted to reach the TOP 40 EASY LISTENING Chart.

POP SPOTLIGHTS

TOP 20 Spotlights—Predicted to reach the top 20 of the Hot 100 Chart

PAUL REVERE & THE RAIDERS—HIM OR ME—WHAT'S IT GONNA BE? (Prod. Terry Melcher) **(Daywin, BMI)**—A topper for "Ups and Downs" and "Good Thing" is this wild rocker with strong dance beat and infectious arrangement. Has No. 1 possibilities. Flip: "Legend of Paul Revere" (Boom, BMI). **Columbia 44094**

RIGHTEOUS BROTHERS — MELANCHOLY MUSIC MAN (Prod. Koppelman-Rubin) (Writers: Bonner-Gordon) **(Chardon, BMI)**—The duo's first entry produced by Koppelman and Rubin has the feel and electricity of the early Righteous hits and should fast meet with that kind of smash success. Powerhouse ballad and performance. Flip: "Don't Give Up On Me" (Chardon, BMI). **Verve 10507**

YOUNG RASCALS—GROOVIN' (Prod. Young Rascals) (Writers: Cavaliere-Brigati) **(Slacsar, BMI)**—A smooth summertime blockbuster and well titled is this groovy easy-go ballad which should top their successful "I've Been Lonely Too Long." Flip: "Sueno" (Slacsar, BMI). **Atlantic 2401**

ELLIE GREENWICH—I WANT YOU TO BE MY BABY (Prod. Bob Crewe) (Writer: Hendricks) **(Hendricks, BMI)**—The Lillian Briggs hit of the past is brought up to date in this powerful Bob Crewe production featuring the excitiog composer-performer Ellie Greenwich and should prove a giant. Disk wails and moves from start to finish. Flip: "Goodnight, Goodnight" (Saturday, BMI). **United Artists 50151**

TOP 60 Spotlights—Predicted to reach the top 60 of the HOT 100 Chart

BRIAN HYLAND—HOLIDAY FOR CLOWNS (Prod. Snuff Garrett) (Writers: Curtis-Hardin) **(Viva, BMI)**—With a strong summertime beach feel, Hyland has even more potential than his "Hung Up in Your Eyes" hit. Exceptional support for the Snuff Garrett production and Al Capp's arrangement. Flip: "Yesterday I Had a Girl" (Whitewood-Viva, BMI). **Philips 40444**

***THE BOB CREWE GENERATION—MINISKIRTS IN MOSCOW OR ?** (Prod. Bob Crewe) (Writers: Crewe-Davie) **(Saturday, BMI)**—Clever original material to follow up "Music to Watch Girls By." Tied in with radio contests for additional song titles, this compelling melody should garner all types of programming and top sales. Flip: "Theme for a Lazy Girl" (Saturday, BMI). **DynoVoice 233**

THE CASINOS—IT'S ALL OVER (Prod. Gene Hughes) (Writer: Everly) **(Acuff-Rose, BMI)**—Following their smash "Then You Can Tell Me Goodbye," group has another sure-fire winner in this plaintive ballad from the pen of Don Everly. Smooth performance and backing. Flip: "Tailor Made" (Peggylou, BMI). **Fraternity 985**

THE OUTSIDERS—GOTTA LEAVE US ALONE (Prod. Tom King) (Writers: King-Kelly-Turek) **(Beechwood, BMI)**—Their first entry this year should prove an immediate hit. Following up last year's "Help Me, Girl," group offers a raucous rocker headed for a high spot on the Hot 100. Flip: "I Just Can't See You Anymore" (Beechwood, BMI). **Capitol 5892**

BOBBY HEBB—I LOVE EVERYTHING ABOUT YOU (Prod. Jerry Ross) (Writers: Penn-Oldham) **(Fame, BMI)**—Easy blues rocker penned by Andrew Oldham should place Hebb back up in the top half of the charts in short order. Strong material and Hebb vocal workout. Flip: "Some Kind of Magic" (Act Three, BMI). **Philips 40448**

CARLA THOMAS—WHEN TOMORROW COMES (Writers: Hayes-Porter) **(East, BMI)**—A topper for "Something Good" and more io the groove of "B-A-B-Y" the exceptional blues stylist has a blockbuster here aimed at a high spot on the pop and r&b charts. Interesting choral work in support. Flip: "Unchanging Love" (East, BMI). **Stax 214**

BOB LIND—IT'S JUST MY LOVE (Prod. Tommy Oliver) (Writer: Lind) **(Metric, BMI)**—Much in the bag of his initial "Elusive Butterfly," this beautiful folk ballad with intriguing lush rhythm backing should rapidly put Lind back up the Hot 100. Flip: "Goodtime Special" (Metric, BMI). **World Pacific 77865**

***THE DOORWAY THROUGH — SPRINGTIME** (Prod. Taylor-Gorgoni) (Writer: Taylor) **(Blackwood, BMI)**—Outstanding Chip Taylor folk material performed to perfectioo by a smooth sounding group has all the ingredients of a smash: Flip: "Keep On Talking River" (Blackwood, BMI). **Minuteman 205**

***DEAN MARTIN—LAY SOME HAPPINESS ON ME** (Prod. Jimmy Bowen) (Writers: Chapel-Jennings) **(Four Star, BMI)** — The happy country-oriented Waylon Jennings rhythm number should prove a big summertime hit for Martin. With a sing-along flavor and dance beat, this one should be a jukebox winner as well. Flip: "Think About Me" (Roosevelt, BMI). **Reprise 0571**

BARBARA LEWIS—I'LL MAKE HIM LOVE ME (Prod. Bob Gallo & Ollie McLaughlin) (Writers: Greenfield-Miller) **(Screen Gems-Columbia, BMI)**—An exceptional rhythm ballad penned by Howard Greenfield and Helen Miller serves as strong material for the bluesy stylist that should put her back in the "Baby, I'm Yours" ruoning. Strong entry. Flip: "Love Makes the World Go Round" (McLaughlin, BMI). **Atlantic 2400**

***DON COSTA—ILLYA DARLING** (Prod. Don Costa) (Writers: Darion-Hadjidakis) **(United Arts, ASCAP)**—His first for Verve, Costa could easily have a smash in the "Never cn Sunday" vein. The Broadway musical title tune serves as strong material for the exceptional Costa arrangemeot. Fine production work. Flip: "Trini's Tune" (Tridon, BMI). **Verve 10511**

DOUBLE FEATURE—BABY, GET YOUR HEAD SCREWED ON (Prod. Mike Hurst) (Writer: Stevens **(Cat, ASCAP)**—A wild left-fielder that could fast prove a giant. Hard-driving dance beat and material penned by Cat Stevens has all the earmarks of a top of the chart contender. Good group sound and lyric. Flip: "Come On, Baby" (Smash, ASCAP). **Deram 85004**

***JOEL GREY—WILLKOMMEN** (Prod. Ed Klehan) Writers: Ebb-Kander) **(Sunbeam, BMI)**—The Broadway Tony Award winner takes his happy showstopper from "Cabaret" and adds a pop commercial arrangement for his Columbia debut. The compelling Ebb-Kaoder number with top vocal work from Grey should establish him as a record seller, and put the song in the hit bag. Flip: "Fanfare" (Threesome, ASCAP). **Columbia 44095**

***ED McMAHON—BEAUTIFUL GIRL** (Prod. Arch Lustberg) (Writers: Wood-Cacavas) **(Cbappell, ASCAP)** — The "Tonight" TV show personality makes his pop record debut with material in "The Men in My Little Girl's Life" and "Daddy's Little Girl" vein. With enough exposure this could prove equally big in sales. Flip: "The Loving Heart" (Chappell, ASCAP). **Cameo 474**

GEORGIA GIBBS—WHERE'S THE MUSIC COMING FROM (Prod. Don Costa) (Writer: Hunter-McCoy) **(Bornwin-Desiard-McCoy, BMI)** — The Ivory Joe Hunter-Rosemary McCoy oldie serves as hot pop material for Her Nibbs, marking her return to RCA. Solid rock arrangement and Don Costa production plus her top vocal work could easily put her back on the charts. Flip: "Time Will Tell" (Screen Gems-Columbia, BMI). **RCA Victor 9173**

CHART Spotlights—Predicted to reach the HOT 100 Chart

MIKE VICRERS—I Was Relser Bill's Balman (Mills Music, ASCAP). CAPITOL 5890
TNE DOWN CHILDBEN—Night Time Girl (Sea-Lark, BMI). PHILIPS 40441
CHRISTOPNER—Wonderfel Love (Blachwood, BMI). BELL 667
THE PARROTS—They All Got Corried Awey (Cherdon, BMI). MALA 558
THE FREE SPIRITS—I Feel a Seng (Janclan, BMI) ABC 10915
THE RERRYS—Midnight Hour (East-Cotillion, BMI) CHALLENGE 59358
THE CAPITOLS—Potty Cake (T.M., BMI). KAREN 1534

COUNTRY SPOTLIGHTS

TOP 10 Spotlights—Predicted to reach the top 10 of the HOT COUNTRY SINGLES Chart

DAVID HOUSTON — WITH ONE EXCEPTION (Prod. Billy Sherrill) (Writers: Sherrill-Sutton) **(Gallico, BMI)**—The "Almost Persuaded" man has equal possibilities of repeating that success with this potent and plaintive ballad. Billy Sherrill and Glenn Sutton penned the material and Houston performs it to perfection. Flip: "Sweet, Sweet Judy" (Gallico, BMI). **Epic 10154**

BONNIE GUITAR—YOU CAN STEAL ME (Prod. Randy Wood) (Writer: Lehner) **(Jack, BMI)**—Compelling lyric content and top Bonnie Guitar reading make this one a contender for the top of the country charts. One of her best to date. Flip: "Ramblio' Man" (Southwind, BMI). **Dot 17007**

CARL PERKINS — SHINE, SHINE, SHINE (Prod. Bill & John Denny) (Writers: Perkins-Sovine) **(Cedarwood, BMI)**—Happy rhythm material with a gospel feel, penned by Perkins and Roger Sovine should fast top Perkins' comeback hit "Country Boy's Dream." Fine performaoce. Flip: "Almost Love" (Cedarwood, BMI). **Dollie 508**

JIM NESBITT—I WANT TO HAVE MY OPERATION ON T-V (Writer: Nesbitt) **(Peach, SESAC)**—More clever oovelty material from the pen of Nesbitt with another hilarious Nesbitt performance. Has the ingredients of a chart topper. Flip: "Husband-io-Law" (Ralph's Music, BMI). **Chart 1445**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

SHEB WOOLEY—A Letter le Daddy (Tree, BMI) MGM 13705
VIBGIL WARNEB—Her Way, My Wey (Pamper, BMI) LHI 17009
NANK WILLIAMS—Deer John (Bitter, ASCAP) MGM 13717
BILL BOHANNOH—Lie to Me (Su-Me, BMI) PAULA 265
JAN HOWARO—The One You Slip Around With (Jat, BMI) CHALLENGE 59361
MOLLY BEE—Heartbreah, U.S.A. (Pamper, BMI) MGM 13694

R&B SPOTLIGHTS

TOP 10 Spotlights—Predicted to reach the TOP SELLING RHYTHM & BLUES SINGLES Chart

BOBBY MARCHAN — HELP YOURSELF (Prod. Buddy Killen) (Writer: Marchan) **(Tree, BMI)**—Hard-driving blues rocker with an exciting, wailing Marchan performance adds up to a top of the chart contender. Groovy dance beat in strong support. Flip: "You Better Hold On" (Tree, BMI). **Cameo 469**

BARBARA & BRENDA — IF I'M HURT YOU'LL FEEL THE PAIN (Prod. Charlie Fox) (Writer: Gaskins) **(Vee Vee, BMI)** — Producer-performer Charlie Foxx comes up with a winner in this hot duo rocker that moves and grooves from start to finish. Has much pop appeal. Top vocal workout. Flip: "Too Young to Be Fooled" (Vee Vee, BMI). **Dynamo 103**

CHART Spotlights—Predicted to reach the R&B SINGLES Chart

LITTLE JEWEL—I Want To (Streetcar, BMI). TAY-STER 6011
LONNIE YOUNGBLOOD—Soul Food (That's What I Like) (Nujel/Cameo-Parkway, BMI). FAIRMOUNT 1022
JUNIOR WELLS—I'm Gonna Cramp Your Style (Fairshake, BMI) BRIGHT STAR 152
THE FABULOUS PEPS—I've Been Trying (Curtom, BMI) WEE 3 1001
JUNIOB PARKER—Country Girl (MBC, BMI). MERCURY 72672

PAUL A BARRY RYAN—Keep It Out of Sight (Col Music). MGM 13719
THE RINGSMEH—Children's Caretaker (Sherow/Flamar/Bordette, BMI) WANR 1154
FRED CANNON—Maverick's Flat (Duchess Music, BMI) WARNER BROS. 7019
BROOK BENTON—All My Love Belongs to You (Lois, BMI) RCA VICTOR 9096
THE SYNDICATE OF SOUND—Mary (Duane-Aim, BMI) BELL 666
THE KITCHEN CINQ—Still in Love With You Baby (Taracrest, BMI) LHI 17010
ROY HAMILTON—So High My Love (Big Billy Music, BMI) RCA VICTOR 9171
SIMON GRACE & TUESDAY BLUES—You Won't Get Me Workin' (Machiavelli, BMI) ROUND 1004

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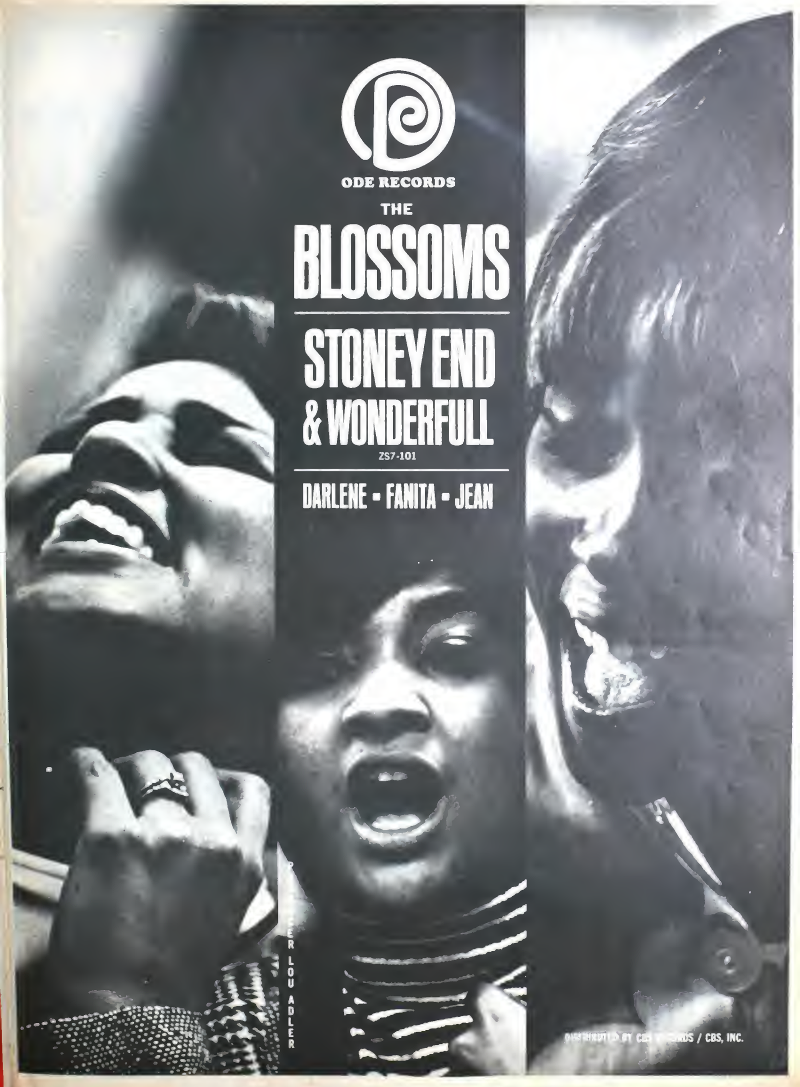
Billboard TOP 40 EASY LISTENING

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	1 Wk. Ago	2 Wks. Ago	3 Wks. Ago	TITLE Artist, Label & Number	Weeks On Chart
1	1	1	10	SOMETHIN' STUPID — Nancy Sinatra & Frank Sinatra, Reprise 0561 (Green Wood, BMI)	5
2	3	3	15	THIS IS MY SONG — Petula Clark, Warner Bros. 7002 (Shamley, ASCAP)	5
3	2	2	1	LADY — Jack Jones, Kapp 800 (Roosevelt, BMI)	14
4	8	10	27	59TH STREET BRIDGE SONG — Harpers Bizarre, Warner Bros. 5890 (Charing Cross, BMI)	6
5	5	9	22	WADE IN THE WATER — Herb Alpert & the Tijuana Brass, A&M 840 (Almo, ASCAP)	5
6	6	6	4	MY CUP RUNNETH OVER — Ed Ames, RCA Victor 9002 (Chappell, ASCAP)	20
7	4	4	2	DADDY'S LITTLE GIRL — Al Martino, Capitol 5925 (Cherio, BMI)	12
8	7	5	3	I'LL TAKE CARE OF YOUR CARES — Frankie Laine, ABC 10891 (Remick, ASCAP)	14
9	20	30	40	THOROUGHLY MODERN MILLIE — Julie Andrews, Decca 32102 (Northern, ASCAP)	4
10	9	7	8	IT HURTS TO SAY GOODBYE — Vera Lynn, United Artists 50119 (United Artists, ASCAP)	10
11	13	17	17	LONELY AGAIN — Eddy Arnold, RCA Victor 9080 (4 Star, BMI)	8
12	21	26	37	I BELIEVE IT ALL — Pozo Seco Singers, Columbia 44041 (Mayaham, ASCAP)	5
13	15	15	14	MORNINGTOWN RIDE — Seekers, Capitol 5787 (Amadeo, BMI)	8
14	10	13	13	SHERRY! — Marilyn Maye, RCA Victor 9076 (Chappell, ASCAP)	11
15	17	21	21	SWEET MISERY — Jimmy Dean, RCA Victor 9091 (Cedarwood, BMI)	9
16	18	18	34	FOR ME — Sergio Mendes & Brasil '66, A&M 836 (Butterfield, ASCAP)	6
17	26	31	—	WALKIN' IN THE SUNSHINE — Roger Miller, Smash 2081 (Tree, BMI)	3
18	30	32	—	MUSIC TO WATCH GIRLS BY — Andy Williams, Columbia 44065 (SCP, ASCAP)	3
19	19	23	26	HERE, THERE & EVERYWHERE — Claudine Longet, A&M 832 (Maclen, BMI)	6
20	24	25	32	THERE SHE GOES — Buddy Greco, Reprise 0562 (Four Star, BMI)	4
21	11	8	5	PEOPLE LIKE YOU — Eddie Fisher, RCA Victor 9070 (Feist, ASCAP)	12
22	12	12	7	SUNRISE, SUNSET — Roger Williams, Kapp 801 (Sunbeam, BMI)	13
23	29	29	33	SUNNY DAY GIRL — Wayne Newton, Capitol 5842 (Chardon, BMI)	4
24	16	16	11	THE LADY SMILES — Matt Monro, Capitol 5823 (Roosevelt, BMI)	10
25	27	28	39	WORLD OF CLOWNS — Robert Goulet, Columbia 44019 (Unity, BMI)	4
26	14	11	6	GONNA GET ALONG WITHOUT YA' NOW — Trini Lopez, Reprise 0547 (Reliance, ASCAP)	12
27	23	19	12	DIS-ADVANTAGES OF YOU — Brass Ring, Dunhill 4065 (Scott, ASCAP)	12
28	28	33	—	CHANSON D' AMOUR — Gunter Kallman Chorus, 4 Corners of the World 139, (Bibo, ASCAP)	3
29	25	27	38	BECAUSE OF YOU — Chris Montez, A&M 839 (Gower, BMI)	5
30	32	35	36	HAVE YOU SEEN THE ONE I LOVE GO BY — Jerry Vale, Columbia 44027 (Gil, BMI)	5
31	34	37	—	ON THE SOUTH SIDE OF CHICAGO — Vic Damone, RCA Victor 9146 (Zeller, ASCAP)	3
32	35	—	—	WHEN I TELL YOU I LOVE YOU — Charlie Calello Singers, Columbia 4-44064 (Bellico, BMI)	2
33	39	40	—	ONE IN A ROW — Anita Kerr, Warner Bros. 7010 (Pamper, BMI)	3
34	40	—	—	SUNDAY FOR TEA — Peter & Gordon, Capitol 5864 (Southern, ASCAP)	2
35	—	—	—	TIME ALONE WILL TELL — Jerry Vale, Columbia 4-44087 (Chappell, ASCAP)	1
36	—	—	—	CASINO ROYALE — Herb Alpert & the Tijuana Brass, A&M 850 (Colgems, ASCAP)	1
37	—	—	—	SWEET MARIA — Steve Lawrence, Columbia 4-44064 (Roosevelt, BMI)	1
38	—	—	—	LITTLE BY LITTLE, BIT BY BIT — Ray Charles Singers, Command 4096 (Ensign, BMI)	1
39	—	—	—	MAKING MEMORIES — Frankie Laine, ABC 10924 (Feist, ASCAP)	1
40	—	—	—	TIME ALONE WILL TELL — Connie Francis, MGM 13718 (Chappell, ASCAP)	1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This Week	1 Wk Ago	2 Wks Ago	3 Wks Ago	TITLE Artist (Producer), Label & Number	Weeks On Chart
1 (Billboard Award)	3	9	29	SOMETHIN' STUPID — Nancy Sinatra & Frank Sinatra (Jimmy Bowen & Lee Hazlewood), Reprise 0561	5
2	1	1	1	HAPPY TOGETHER — Turtles (Joe Wissert), White Whale 244	10
3	5	6	19	THIS IS MY SONG — Petula Clark (Sonny Burke), Warner Bros 7002	7
4	4	5	18	BERNADETTE — Four Tops (Holland and Dozier), Motown 1104	6
★ 5	9	19	32	A LITTLE BIT YOU, A LITTLE BIT ME — Monkees (Jeff Barry), Colgems 1004 (Seal)	4
6	7	10	28	WESTERN UNION — Five Americans (Dale Hawkins), Abnak 118	7
7	8	12	13	I THINK WE'RE ALONE NOW — Tommy James and The Shondells (Cordell-Gentry), Roulette 4720	10
8	2	2	2	DEDICATED TO THE ONE I LOVE — Mama's and the Papa's (Lou Adler), Dunhill 4077	8
★ 9	12	14	20	I NEVER LOVED A MAN THE WAY I LOVE YOU — Aretha Franklin (Jerry Wexler), Atlantic 2386	7
10	11	18	24	JIMMY MACK — Martha and the Vandellas (Holland-Dozier), Gordy 7058	8
★ 11	18	30	45	SWEET SOUL MUSIC — Arthur Conley (Otis Redding), Atco 6463	6
12	6	3	3	PENNY LANE — Beatles (George Martin), Capitol 5810 (Seal)	8
13	10	4	4	THERE'S A KIND OF A HUSH — Herman's Hermits (Mickie Most), MGM 13681	10
14	13	13	14	THE 59TH STREET BRIDGE SONG — Harpers Bizarre (Lenny Waronker), Warner Bros 5890	9
15	14	7	7	FOR WHAT IT'S WORTH — Buffalo Springfield (Greene & Stone), Atco 6459	12
16	16	25	30	BEGGIN' — 4 Seasons (Bob Crewe), Philips 40433	7
★ 17	27	34	58	AT THE ZOO — Simon & Garfunkel (Bob Johnston), Columbia 44046	5
★ 18	26	28	37	WITH THIS RING — Platters (Luther Dixon), Musicor 1229	8
★ 19	57	—	—	THE HAPPENING — Supremes (Holland & Dozier), Motown 1107	2
20	21	26	31	DRY YOUR EYES — Brenda and the Tabulations (Bob Finiz), Dionn 500	8
21	15	8	11	STRAWBERRY FIELDS FOREVER — Beatles (George Martin), Capitol 5810	8
★ 22	33	49	71	I'M A MAN — Spencer Davis Group (Jimmy Miller), United Artists 50144	4
★ 23	28	48	59	DON'T YOU CARE — Buckinghams (Jim Guercio), Columbia 44053	6
24	22	16	17	I'VE BEEN LONELY TOO LONG — Young Rascals (Young Rascals), Atlantic 2377	12
25	20	24	27	THE LOVE I SAW IN YOU WAS JUST A MIRAGE — Smokey Robinson and the Miracles (Wm. Robinson-W. Moore), Tamla 54145	9
26	19	17	6	SOCK IT TO ME—BABY! — Mitch Ryder & The Detroit Wheels (Bob Crewe), New Voice 820	11
27	25	22	16	CALIFORNIA NIGHTS — Lesley Gore (Bob Crewe), Mercury 72649	11
28	30	38	51	DETROIT CITY — Tom Jones (Peter Sullivan), Parrot 40016	6
★ 29	38	61	82	LOVE EYES — Nancy Sinatra (Lee Hazlewood), Reprise 0559	4
★ 30	39	52	63	GONNA GIVE HER ALL THE LOVE I'VE GOT — Jimmy Ruffin (N. Whitfield), Soul 35032	5
31	31	41	52	WHAT A WOMAN IN LOVE WON'T DO — Sandy Posey (Chips Moman), MGM 13702	6
32	23	11	8	MY CUP RUNNETH OVER — Ed Ames (Joe Reisman & Jim Foglesong), RCA Victor 9002	13
★ 33	51	64	86	CLOSE YOUR EYES — Peaches & Herb (Dave Kapralik-Ken Williams), Date 1549	4
★ 34	45	56	66	SUNDAY FOR TEA — Peter & Gordon (John Burgess), Capitol 5864	4
35	36	43	53	SHOW ME — Joe Tex (Buddy Killen), Dial 4055	7
★ 36	50	55	64	ON A CAROUSEL — Hollies (Ron Richards), Imperial 66231	5
37	40	44	54	TELL ME TO MY FACE — Keith (Jerry Ross), Mercury 72652	5
★ 38	48	83	—	YOU GOT WHAT IT TAKES — Dave Clark Five (Dave Clark), Epic 10144	3
39	46	51	65	THE GIRL I KNEW SOMEWHERE — Monkees (Douglas Farthing Hatelid), Colgems 1004	4
40	32	32	43	TRAVELIN' MAN — Stevie Wonder (Clarence Paul), Tamla 54147	7
41	41	53	56	LAWDY MISS CLAWDY — Buckinghams (Carl Bonafede, Dan Belloc), U.S.A. 869	6
42	35	36	38	NO MILK TODAY — Herman's Hermits (Mickie Most), MGM 13681	9
★ 43	59	82	—	I FOUND A LOVE — Wilson Pickett (Jerry Wexler), Atlantic 2394	3
44	44	42	46	WHEN SOMETHING IS WRONG WITH MY BABY — Sam and Dave (Prod. by Staff), Stax 210	8
★ 45	55	65	—	GET ME TO THE WORLD ON TIME — Electric Prunes (Dave Hassinger), Reprise 0564	3
★ 46	56	72	84	FRIDAY ON MY MIND — Easybeats, The (Shel Talmy) United Artists 50106	5
47	52	62	80	MUSIC TO WATCH GIRLS BY — Andy Williams (Nick De Caro), Columbia 44065	4
48	17	15	5	BABY, I NEED YOUR LOVIN' — Johnny Rivers (Lou Adler), Imperial 66227	11
49	49	54	60	SUMMER WINE — Nancy Sinatra and Lee Hazlewood (Lee Hazlewood), Reprise 0527	7
50	53	63	72	I'LL TRY ANYTHING — Dusty Springfield (Herb Bernstein), Philips 40439	5
★ 51	61	76	81	WALKIN' IN THE SUNSHINE — Roger Miller (Jerry Kennedy), Smash 2081	4
★ 52	62	86	—	MY BACK PAGES — Byrds (Gary Usher), Columbia 44054	3
★ 53	68	—	—	GIRL, YOU'LL BE A WOMAN SOON — Neil Diamond (Jeff Barry & Ellie Greenwich), Bang 542	2
54	54	57	75	OH THAT'S GOOD, NO THAT'S BAD — Sam the Sham & the Pharaohs (Stan Kesler), MGM 12713	5
★ 55	65	81	89	DEAD END STREET — Lou Rawls (David Axelrod), Capitol 5869	4
56	43	45	50	THE LOSER (With a Broken Heart) — Gary Lewis and the Playboys (Leon Russell), Liberty 55949	6
★ 57	71	89	—	YELLOW BALLOON — Yellow Balloon (Ken Handler & Yoder Critch), Canterbury 508	3
58	58	40	36	SIT DOWN, I THINK I LOVE YOU — Mojo Men (Lenny Waronker), Reprise 0539	11
★ 59	73	—	—	I GOT RHYTHM — Happenings (The Tokens) B. T. Puppy 527	2
60	60	68	77	CAN'T GET ENOUGH OF YOU, BABY — ? (Question Mark) & the Mysterians (Neil Bogart, Pa-Go-Go Prod.), Cameo 467	4
★ 61	77	—	—	WHEN I WAS YOUNG — Eric Burdon & the Animals (Tom Wilson), MGM 13721	2
62	64	80	83	DANNY BOY — Ray Price (Don Law & Frank Jones), Columbia 44042	4
63	74	87	94	HIP HUG-HER — Booker T. & the M. G.'s (Prod. By Staff), Stax 211	4
64	69	78	79	PIPE DREAM — Blues Magoos (Bob Wyld & Art Polhemus),	5
★ 65	80	—	—	CASINO ROYALE — Herb Alpert & the Tijuana Brass (Herb Alpert & Jerry Moss), A&M 850	2
66	67	67	68	GIRL DON'T CARE — Gene Chandler (Carl Davis), Brunswick 55312	8
★ 67	82	—	—	BUY FOR ME THE RAIN — Nitty Gritty Dirt Band (Dallas Smith), Liberty 55948	2
68	76	88	—	SOMEBODY TO LOVE — Jefferson Airplane (Rick Jarrard), RCA Victor 9140	3
69	70	73	74	GIRL I NEED YOU — Artistics (Carl Davis), Brunswick 55315	5
70	72	74	85	CRY TO ME — Freddie Scott (Bert Berns), Shout 211	4
★ 71	99	—	—	RELEASE ME (And Let Me Love Again) — Engelbert Humperdinck, Parrot 40011	2
72	84	—	—	HERE COMES MY BABY — Tremeloes, Epic 10139	2
73	79	—	—	OUT OF LEFT FIELD — Percy Sledge (Quin Ivy & Marlin Greene), Atlantic 2396	2
74	85	85	100	NOTHING TAKES THE PLACE OF YOU — Toussaint McCall (Jewel Productions), Ronn 3	4
★ 75	93	—	—	MAKING MEMORIES — Frankie Laine (Bob Thiele), ABC 10924	2
76	89	99	—	PRECIOUS MEMORIES — Romeos, Mark II J-1	3
77	78	84	99	THE WHOLE WORLD IS A STAGE — Fantastic Four (Al Kent & E. Wingate), Ric Tic 122	4
78	86	—	—	THE LADY CAME FROM BALTIMORE — Bobby Darin (Charles Koppelman & Don Rubin), Atlantic 2395	2
79	90	—	—	WHY? (Am I Treated So Bad) — Cannonball Adderley (David Axelrod), Capitol 5877	2
80	81	—	—	I LOVE YOU MORE THAN WORDS CAN SAY — Otis Redding (Prod. by Staff) Volt 146	2
81	83	—	—	THERE'S A CHANCE WE CAN MAKE IT — Blues Magoos (Bob Wyld & Art Polhemus), Mercury 72660	2
★ 82	—	—	—	SHAKE A TAIL FEATHER — James & Bobby Purify (Papa Don, Cogbill, Young, Emmons & Chrisman), Bell 669	1
83	87	—	—	DO THE THING — Lou Courtney (Robert Bateman), Riverside 7589	2
★ 84	—	—	—	SUNSHINE GIRL — Parade (Jerry Riopelle), A&M 841	1
★ 85	—	—	—	IT'S SO HARD BEING A LOSER — Contours (W. Weatherspoon & J. Dean), Gordy 7059	1
★ 86	—	—	—	PORTRAIT OF MY LOVE — Tokens (Bright Tunes Prod.), Warner Bros. 5900	1
87	—	—	—	MY GIRL JOSEPHINE — Jerry Jaye, Hi 2120	1
88	95	—	—	ALFIE — Dionne Warwick (Bacharach-David), Scepter 12187	2
★ 89	—	—	—	AIN'T GONNA REST (Till I Get You) — Five Stairsteps (Curtis Mayfield), Windy C 605	1
★ 90	—	—	—	SPEAK HER NAME — Walter Jackson (Ted Cooper), Okeh 7272	1
91	—	—	—	FUNKY BROADWAY — Dyke & the Blazers (Coleman & Barrett), Original Sound 64	1
92	92	93	98	SHE TOOK YOU FOR A RIDE — Aaron Neville (Par-Lo Prod.), Parlo 102	4
93	—	—	—	ONE HURT DESERVES ANOTHER — Raelets (Ray Charles), Tangerine 974	1
94	—	—	—	TIME ALONE WILL TELL — Connie Francis (Bob Morgan), MGM 12718	1
95	—	—	—	EVERYBODY LOVES A WINNER — William Bell (Prod. By Staff), Stax 212	1
96	—	—	—	MAKE LOVE TO ME — Johnny Thunder & Ruby Winters (Teddy Vann & Phil Kahl), Diamond 218	1
97	—	—	—	SAM'S PLACE — Buck Owens (Ken Nelson), Capitol 5865	1
98	—	—	—	THE OOGUM BOOGUM SONG — Brenton Wood (Hooven-Winn), Double Shot 111	1
99	—	—	—	HAPPY JACK — Who, Decca 32114	1
100	—	—	—	I'M INDESTRUCTIBLE — Jack Jones (Ily Grill), Kapp 818	1

HOT 100—A TO Z—(Publisher-Licensee)

Ain't Gonna Rest (Till I Get You) (Camad, BMI)	89
Alfie (Famous, ASCAP)	88
At the Zoo (Charing Cross, BMI)	17
Baby, I Need Your Lovin' (Jobete, BMI)	48
Beggin' (Saturday/Season's Four, BMI)	16
Bernadette (Jobete, BMI)	4
Buy for Me the Rain (Nina, BMI)	67
California Nights (Genius/Enchanted, ASCAP)	27
Can't Get Enough of You, Baby (Saturday, BMI)	60
Casino Royale (Colgems, ASCAP)	65
Close Your Eyes (Tideland, BMI)	33
Cry To Me (Progressive, BMI)	70
Danny Boy (Boosey & Hawkes, ASCAP)	62
Dead End Street (Raw Lou Beechwood, BMI)	55
Dedicated to the One I Love (Trousdale, BMI)	8
Detroit City (Cedarwood, BMI)	28
Do the Thing (Bold, BMI)	83
Don't You Care (Beechwood/Macbeth, BMI)	23
Dry Your Eyes (Dee Cool, BMI)	20
Everybody Loves A Winner (East, BMI)	95
59th Street Bridge Song, The (Charing Cross, BMI)	14
For What It's Worth (Ten East/Springalo, BMI)	15
Friday on My Mind (Unart, BMI)	46
Funky Broadway (Drive-In/Routeen, BMI)	91
Get Me to the World on Time (Pamona, BMI)	45
Girl Don't Care (Jalynne/Cachand BRC, BMI)	66
Girl I Need You (Jalynne/BRC, BMI)	69
Girl I Knew Somewhere, The (Screen Gems-Columbia, BMI)	39
Girl, You'll Be a Woman Soon (Tallyrand, BMI)	53
Gonna Give Her All The Love I've Got (Jobete, BMI)	30
Happening, The (Jobete, BMI)	19
Happy Jack (Essex, ASCAP)	99
Happy Together (Chardon, BMI)	2
Here Comes My Baby (Maincoy, BMI)	72
Hip Hug-Her (East, BMI)	63
I Found A Love (Progressive/Lupine-Alibri, BMI)	43
I Got Rhythm (New World, ASCAP)	59
I Love You More Than Words Can Say (East-Time-Redwal, BMI)	80
I Never Loved a Man the Way I Love You (14th Hour, BMI)	9
I Think We're Alone Now (Patricia, BMI)	7
I'll Try Anything (Pamber, BMI)	50
I'm a Man (Essex, ASCAP)	22
I'm Indestructible (Ensign, BMI)	100
It's So Hard Being A Loser (Jobete, BMI)	85
I've Been Lonely Too Long (Slacsar, BMI)	24
Jimmy Mack (Jobete, BMI)	10
Lady Came From Baltimore, The (Faithful Virtue, BMI)	78
Lawdy Miss Clawdy (Venice, BMI)	41
Little Bit You, A Little Bit Me, A (Screen Gems-Columbia, BMI)	5
Loser (With a Broken Heart), The (Skyhill, BMI)	56
Love Eyes (Criterion, ASCAP)	29
Love I Saw in You Was Just a Mirage, The (Jobete, BMI)	25
Make Love to Me (Melrose, ASCAP)	96
Making Memories (Feist, ASCAP)	75
Music To Watch Girls By (S.C.P., ASCAP)	47
My Back Pages (Witmark, ASCAP)	52
My Cup Runneth Over (Chappell, ASCAP)	32
My Girl Josephine (Travis, BMI)	87
No Milk Today (Man-Ken Ltd., BMI)	42
Nothing Takes The Place of You (Su-Ma, BMI)	74
Oh That's Good, No That's Bad (Fred Rose, BMI)	54
On a Carousel (Maribus, BMI)	36
One Hurt Deserves Another (Rastings, BMI)	93
Oogum Boogum Song, The (Big Shot, ASCAP)	98
Out of Left Field (Press, BMI)	73
Penny Lane (Maclen, BMI)	12
Pipe Dream (Amanga-Banga, BMI)	64
Portrait of My Love (Piccadilly, BMI)	86
Precious Memories (Nara, ASCAP)	76
Release Me (And Let Me Love Again) (Four Star, BMI)	71
Sam's Place (Blue Book, BMI)	97
Shake A Tail Feather (Va-Pac, BMI)	82
She Took You For A Ride (Olrap, BMI)	92
Show Me (Tree, BMI)	35
Sit Down, I Think I Love You (Screen Gems-Columbia, BMI)	58
Sock It to Me—Baby! (Saturday, BMI)	26
Somebody To Love (Copper Penny, BMI)	68
Somethin' Stupid (Green Wood, BMI)	1
Speak Her Name (Skidmore, ASCAP)	90
Strawberry Fields Forever (Maclen, BMI)	21
Summer Wine (Criterion, ASCAP)	49
Sunday For Tea (Southern, ASCAP)	34
Sunshine Girl (Inevitable/Good Sam, BMI)	84
Sweet Soul Music (Redwal, BMI)	11
Tell Me to My Face (Maribus, BMI)	37
There's a Chance We Can Make It (Amanga-Banga, BMI)	81
There's a Kind of a Hush (F., B. & M., ASCAP)	13
This Is My Song (Shamley, ASCAP)	3
Time Alone Will Tell (Chappell, ASCAP)	94
Travelin' Man (Stein, Van Stock, ASCAP)	40
Walkin' in the Sunshine (Tree, BMI)	51
Western Union (Jetstar, BMI)	6
What a Woman In Love Won't Do (Windward Side, BMI)	31
When I Was Young (Yameta, BMI)	61
When Something Is Wrong With My Baby (East/Pronto, BMI)	44
Whole World Is A Stage, The (Myto, BMI)	77
Why? (Am I Treated So Bad) (Staple, BMI)	79
With This Ring (Van Van, BMI)	18
Yellow Balloon (Teeny Bopper, ASCAP)	57
You Got What It Takes (Fidelity, BMI)	38

BUBBLING UNDER THE HOT 100

101	LONELY AGAIN	Eddy Arnold, RCA Victor 9080
102	TEARS, TEARS, TEARS	Ben E. King, Atco 6472
103	CAN'T SEEM TO MAKE YOU MINE	Seeds, GNP Crescendo 354
104	BLUES THEME	The Arrows, Tower 295
105	SHE'S LOOKING GOOD	Roger Collins, Galaxy 750
106	MELANCHOLY MUSIC MAN	Righteous Bros., Verve 10507
107	SING ALONG WITH ME	Tommy Roe, ABC 10905
108	DON'T DO IT	Micky Dolenz, Challenge 59353
109	MERCY, MERCY, MERCY	Marlena Shaw, Cadet 5557
110	SHAKE HANDS & WALK AWAY CRYIN'	Lou Christie, Columbia 44062
111	BEAT GOES ON	Lawrence Welk, Dot 17001
112	MERCY, MERCY, MERCY	Larry Williams & Johnny Watson, Okeh 7274
113	THE JUNGLE	B. B. King, Kent 462
114	EIGHT MEN—FOUR WOMEN	O. V. Wright, Back Beat 580
115	MATTHEW & SON	Cat Stevens, Deram 7906
116	JUST LOOK WHAT YOU'VE DONE	Brenda Holloway, Tamla 54144
117	POSTCARD FROM JAMAICA	Sopwith "Camel", Kama Sutra 224
118	LIVE	Merry Go Round, A&M 834
119	I WANNA GO BACK THERE AGAIN	Chris Clark, VIP 25041
120	EVERYBODY NEEDS HELP	Jimmy Holiday, Minit 32016
121	MAKE A LITTLE LOVE	Lowell Fulsom, Kent 463
122	LATER FOR TOMORROW	Ernie K. Doe, Duke 411
123	IN THE MIDNIGHT HOUR	Wanted, A&M 844
124	GOODBYE TO ALL YOU WOMEN	Bobby Goldsboro, United Artists 50138
125	NO TIME LIKE THE RIGHT TIME	Blues Project, Verve Folkways 5040
126	TAKE ME	Brenda Lee, Decca 32119
127	THINK	Vicki Anderson & James Brown, King 12210
128	WHEN TOMORROW COMES	Carla Thomas, Stax 214
129	IF YOU'RE THINKIN' WHAT I'M THINKIN'	Dino, Desi & Billy, Reprise 0544
130	WHEN LOVE SLIPS AWAY	Dee Dee Warwick, Mercury 72667
131	SHAKE	British Walker, Cameo 466
132	MY OLD FLAME	April Stevens & Nino Tempo, White Whale 246
133	DO IT AGAIN A LITTLE BIT SLOWER	Jon & Robin & the In Crowd, Abnak 119
134	LITTLE GAMES	Yardbirds, Epic 10156
135	MY BABE	Ronnie Dove, Diamond 221

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TV's Illetterates' Hit By Lettermen's Rand

By ELIOT TIEGEL

LOS ANGELES—Jess Rand, manager of the Lettermen, the group who concentrates almost exclusively on the college market, feels TV producers shirk performers who "live in the college field" but don't have a national single hit.

Rand charges a wall of resistance has been built up between the producers of TV variety shows and those acts which specialize in performing for collegian — and "earn half a million dollars a year or more doing so."

Despite the fact that the Lettermen are an established act that has been working colleges for five years and have recorded 18 albums for Capitol, the 19th will be cut this week, the group made only five TV appearances last year. It played before some 200 colleges in 1966.

Rand contends that the producers are so involved in winning the rating battles and are only seeking artists with a current hot disk, that they completely overlook the fact that acts which play before collegians can affect these "centers of influence." College students are prime consumers, Rand stated.

"If TV sponsors are interested in having shows which stimulate sales of their products," Rand said, "then they should realize that the college students are a prime market and can be influenced by acts which are their favorites.

The Lettermen have concentrated on the college market and Rand says the trio's clothes have drawn requests from students about where they can be purchased. Doesn't this indicate that their appearance on a TV show will equally stimulate a collegian to watch — which would give the producer his large audience—and to buy the product — which would please the sponsor?"

"Johnny Horton on Stage," his newest album for Columbia (Columbia CL 2566M; CS 9366S) sets the stage for a vocal trip around the country—from "The First Train Heading South" to "The Battle of New Orleans," "Lost Highway," "The Rock Island Line," and "North to Alaska." The journey includes a side trip to "Whispering Pines" and time out to "Sink the Bismarck." All in all "On Stage" provides a super showcase for Johnny Horton's energetic, fast moving talent. His first choice in a musical instrument is an Epiphone Guitar, the rugged yet sensitive professional guitar.

(Advertisement)

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Say You Saw It in Billboard

Musical Theater Salute Benefits School of Music

NEW YORK — The "Salute To American Musical Theatre," for the benefit of the Manhattan School of Music, drew 800 paying guests at $60-a-person to the Waldorf-Astoria last Wednesday (6). The "Salute" also honored 45 composers, lyricists and librettists who were at the affair.

The show, produced by Roger Englander and written by Stanley Green, was in two segments. The first hour traced the history of the American musical from "The Black Crook" in 1866 to current attractions, while the second half featured Chita Rivera, Leon Bibb, Bill Hayes, Constance Towers and Angela Lansbury in a showtune songfest.

Metropolitan Opera stars, Roberta Peters, Rosalind Elias, Justino Diaz and Barry Morrell helped close the show with a rousing "There's No Business Like Show Business" while a chorus from the Manhattan School sang out "Give My Regards to Broadway."

Andy Russell's Performance Like Old Times—But Better

NEW YORK—"The Second Time Around" was Andy Russell's opening number for his first appearance in the United States in 12 years Thursday night (30) at the Chateau Madrid here and it was a great time around.

The Capitol Records artist displayed "double threat" capabilities, singing in both English and Spanish, and presenting a highly enjoyable show while doing it. He was up-to-date with such tunes as "More," and nostalgic with some tunes from what he called his "Wax Museum," tunes be made famous in times gone by like "Besame Mucho" and "Amor, Amor, Amor." From his new Capitol album, he did "Call Me" and a Spanish tune titled "Our Day Will Come."

"Perfidia" was sung in both the styles popular a few years ago and the way the Beatles or the Animals might do it today. But the highligbt of the show was a deft touch at the end when Russell asked for the lights to be turned down low for dancing and wrapped up his night's work by singing for the dancers softly and low "Till the End of the World" and "You Belong to My Heart." The second time around may turn out to be the best time around for Russell. CLAUDE HALL

Kapp's Jones Is Crowd Pleaser in Las Vegas Stint

LAS VEGAS — Kapp Records' Jack Jones is back at the Flamingo Hotel, much to the delight of the female patrons.

The handsome vocalist does not waste any time warming up the audience. He starts his act by shaking bands with ringsiders and then glides into a memorable songalog which includes his big platter, "Hey, Little Girl." Jones, making bis second appearance in Las Vegas, then sings such crowd pleasers as "This Is All I Ask," "If You Go Away," and "Sound of Music." "Impossible Dream," is done very well.

Then, to please the oldsters, Jones sings the tune made famous by bis father, Alan Jones, "Donkey Serenade." Good-looking dancers join Jones on stage to put icing on the cake.

The Kids Next Door have second billing. They look good, sing superbly in solos and together, and their dancing adds a festive touch. The group is made up of eight girls and seven boys. DON DIGILIO

Concert by Lloyd 4

NEW YORK—The Charles Lloyd Quartet, Atlantic Records group, will make its first concert appearance at Town Hall on May 4. Four days later, the quartet leaves for the Soviet Union as the first Americans to participate in a Russian arts festival.

Signings

The **Trav'lers**, a vocal group from New York, has been signed to Atlantic Records. The group, which consists of **Eddie Brusscino**, rhythm guitar; **Dominic Perrotta** on lead guitar, will debut with "The Heart of Juliet Jones" b-w "Shadow of Defeat." . . . Jazz artist **John Coltrane** has re-signed with the Impulse label, ABC Records' jazz label. . . . Pianist **Jan August** signed to the Music Minus One label. Initial release consists of two LP's, "The Jan August Piano Course" and "Learn to Play the Jan August Way." . . . **Ed McMahon**, NBC-TV personality, to Cameo/Parkway. His first single is "Beautiful Girl."

Comic **Rozelle Gayle** to Dooto with his debut LP "Sex Cracks." . . . Vocalist **Kim Fowley** to Reprise. He has been a top British producer. . . . Vocalist-writer **Arthur Adams** to Modern. His debut single is "She Drives Me Out of My Mind" and he has a shot in the Universal film, "The Outsider."

Dr. West Medicine Show Is A Guaranteed Pain Killer

NEW YORK—The Dr. West Medicine Show and Jug Band, Epic recording artists, offered a unique, often laugh-provoking show, when they opened Saturday (1).

The group is a blend of jug, rock, megaphone and psychedelic music, interspersed with bits of buffoonery and elements of a touring Wild West show. Norman Greenbaum, the leader group halfway through a number, and starts pushing "Grandma's Tea" (which promises cures for all your ills). This bit put the Bitter End in an uproar and the boys went back to beating out a funky jug tune that was interrupted.

The group is comprised of Greenbaum, lead singer, guitarist and harmonica-player; a drummer; a fiddler-singer; and an electric guitarist. Barry Kane, the fiddler, is an irreplacable segment of the act. His wbining-fiddler style in the mountain-music tradition, coupled with the sound of the rest of the group, is worth catching.

The group played a host of numbers (mostly original ones written by Greenbaum), and a number called "Zig Zag" which was included in a new psychedelic motion picture with the boys. CHARLES BARRETT

Bruce's Mom Picks Douglas To Handle Son's Material

NEW YORK—Alan Douglas, former director of Special Projects for United Artists Corp., will administer future entertainment materials of the late Lenny Bruce through his Douglas International Corp. here.

Production of Bruce materials for all media is being planned with the first release due this summer. Douglas was named to handle the late comedian's material (tapes, movies, television scripts, letters and a library of color transparencies) by Mrs. Sally Marr, mother of Lenny Bruce. Plans call for a television special dealing with Bruce, as well as motion pictures to be distributed to colleges throughout the nation.

Mrs. Marr has secured attorney Paul Marshall of Marshall and Vigoda, New York, to represent Douglas in recalling Bruce material that she alleges is being used illegally by record companies and film distributors. Marshall will also help negotiate future use of Bruce materials with the entertainment industry.

Miller and Shani Wallis—Contrasting Styles Succeed

LAS VEGAS — Smash Records star Roger Miller, along with female vocalist Shani Wallis, offered first nighters a solid one-two punch in their opening at the Sahara Hotel Wednesday (22).

The relaxed, casual Miller, tossing slick one-line jokes between songs, sings "Kansas City Star," "In the Summertime," and "You Can't Rollerskate in a Buffalo Herd."

Then, strumming his guitar and backed by the 17-piece Louis Basil orchestra, Miller swings into such big selling records as "Engine Number Nine," "Dang Me," and "King of the Road." He also introduces bis newest recording, "Every Tom, Dick and Harry Is Named John."

Impresarios bere rarely back two singers on the same bill, but in the case of Miller and Miss Wallis tbe obvious differences make for a bighly entertaining show.

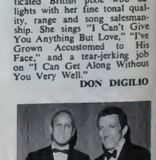
Miss Wallis, billed special Guest Star, is a sort of sophisticated British pixie wbo delights with her fine tonal quality, range and song salesmanship. She sings "I Can't Give You Anything But Love," "I've Grown Accustomed to His Face," and a tear-jerking job on "I Can Get Along Without You Very Well."

DON DIGILIO

C-P's Buildup on Walkers, Segar

NEW YORK — The British Walkers, currently riding high on Cameo/Parkway with "Shake," have been earmarked for a buildup by the label. At the same time, Bob Segar and the Last Heard, who have just released "Vagrant Winter," will also receive a strong push by the disk company.

The British Walkers, who are produced by Bobby Poe and Mitch Corday, will go into Columbus, Cleveland, Baltimore, Washington, Houston, Dallas and Miami to promote their disk. Cameo/Parkway promotion manager Marty Thau will accompany Bob Segar and the Last Heard on a cross-country tour from Saturday (15) through May 16, to meet disk jockeys, distributors and retailers. Bob Segar and the Last Heard are produced by Hideout Productions.



CLIVE J. DAVIS, left, vice-president and general manager of CBS Records, presents a gold record to Andy Williams for his Columbia album, "The Shadow of Your Smile," which marked Williams' eighth album that had sales In excess of $1 million.

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Global Satellites Will Speed FM In Stereo's Growth: FCC's Cahill

CHICAGO — Earth-circling satellites will speed the growth of FM radio in stereo, according to Robert V. Cahill, legal assistant to the chairman of the Federal Communications Commission.

Cahill told members of the National Association of FM Broadcasters that the result will be total stereo at the FM level. Speaking at the convention luncheon at the Conrad Hilton Hotel here last Friday (31), Cahill predicted this development will change the public's image of FM.

Tracing FM's growth from when six applications in the FCC's 1957 file was "big news," Cahill said, "Our recent restrictions on simulcasting has focused attention on FM. The public and advertisers used to think of FM as a free bonus with no commercials. This was a nobel position FM can no longer afford to take as it becomes an entity of its own."

The featured speaker at the NAFMB luncheon, Cahill said that the separation of AM and FM programming from simulcasting outlets had been an early-conceived rule of FCC as early as 1940. "We originally wanted FM to provide at least an hour of different programming in the morning and again at night. But as FM began to fade this was not enforced."

Speaking of FM's post-World War II decline, Cahill said, "We were stunned when 1,123 applications for AM outlets flooded in after the war and afterward, the growth of TV cut into the capital many stations had planned to throw into FM."

Cites Three Factors

Citing three factors that formerly contributed to the slow growth of the medium, Cahill said, "I think FM broadcasters now know what the trouble was. We had two decades of mistakes, a mis-direction of promotion and a woeful lack of promotion.

"In 1948 we listed 1,020 FM outlets but only 58 were actually on the air. This number was further diluted between 1948 and 1950 and by 1956 we still had only 546 stations. But as we approached 1963 the FCC's thinking had turned full-circle. Today in the vernacular of the modern deejay we can say FM is what's happening, baby."

Directing his comments to the FCC's forced divorce of AM and FM, Cahill said, "We were aware of the horrified groans of some stations when we announced the new policy but the fears of those who opposed the move have not come to pass."

"Stations who duplicated AM programming on FM were really doing little to create exciting radio," Cahill said. "Our reaction from listeners also bears out the thinking behind stiffer rules. We only received 150 complaints from listeners. We had much less mail than we anticipated."

Cahill said that when the FCC began tightening down in 1965, stations with combined programming numbered 337 and 137 were already featuring separate FM broadcasts. "We granted around 140 exemptions but this has finally worked down to 42 stations who have yet to change," he said.

Frequency Shortage

"Our primary problem now is the tremendous shortage of frequencies," Cahill said. "We have 1,854 authorizations and 2,999 called for. This has forced us to grant some FM frequencies stations in smaller communities who now want pre-sunrise radio.

"There is a great future in FM for sparcely settled areas through the use of translators and the development of on-channel boosters such as has been done in California," he said.

Looking forward, Cahill mentioned the possibilities of stereo FM and said, "We now have 512 FM outlets programming in stereo and 389 have gone to circular polarization antennas which brings FM into the automobile where the medium can achieve even more fantastic growth."

The 300 FM broadcasters who convened here March 31 heard an AM-styled station in Grand Rapids, Mich., and an automated-music outlet in Philadelphia represented as two types of outlets successfully bidding for the burgeoning FM audience.

FM Program Session

In a session devoted to FM programming, samplings from the air offerings of WJFM, Grand Rapids, and WFIL-FM, Philadelphia, were heard.

Bruce Glycadgis of WJFM recounted how his station evolved into what it is now, "a regular radio station."

He said the station went on the air in 1951 with 100,000 watts, jacked up to 500,000 in 1960. "And at that point we faced the problem of programming, for we separated from AM. Against my better judgment, we went the way of all FM—to classical music."

(Continued on page 30)

A HIGHLIGHT SIDELIGHT OF THE convention of the National Association of Broadcasters was the annual Mark Century programming and sales seminar. Speakers were Kent Burkhart, vice-president and general manager of WQXI, Atlanta; Martin J. Simmons, executive vice-president of the agency of Stern, Walters & Simmons; Philip Nolan, national radio program manager of Westinghouse; and Thomas C. Harrison, president of radio for John Blair. From left: Milton Herson, president of Mark Century; Harrison; Burkhart; Marvin A. Kempner, president of Mark Century Sales Corp.; Simmons, and Nolan.

Top 40 for Adults, Says Kent Burkhart

CHICAGO—A radio executive charged Tuesday (4) that, after Top 40 radio's initial success, "her operators went fishing." Kent Burkhart, vice-president and general manager of WQXI, Atlanta, was one of four key people who spoke at the sixth annual Mark Century programming and sales seminar, which had the largest turnout in the history of the sessions. Others who spoke included Thomas C. Harrison, of John Blair; Martin Simmons, of the agency of Stern, Walters & Simmons, and Philip Nolan of Westinghouse Broadcasting.

Top 40 radio, said Burkhart, was created for the mamas and

(Continued on page 28)

FCC's Cox on 'Separation' Rule

CHICAGO — The Federal Communications Commission's (FCC) ruling about separation of AM and FM programming in the nation's larger markets hasn't "impaired FM's economy," Kenneth A. Cox of the FCC said here Sunday (2). Speaking before a session of the FM Day program of the National Association of Broadcasters at their 45th annual convention, Cox said there had been a number of complaints from the public that the non-duplication rule upset their listening habits, but he felt that in the long run the public would benefit from "more diversified programming."

He felt the outlets coming under the separation ruling should develop two independently programmed stations. FM stations do better each year, he said.

Sherril Taylor, vice-president for radio for the NAB was another speaker in the FM Day sessions; he presented in detail the results of a recent FM survey undertaken by the association. (Reported in Billboard two weeks ago.) One of the additional facts turned up is that 23 per cent of the FM stations had changed their formats within the past year—a total of 103 stations of those involved in the survey. The interesting thing is that 12 per cent of the stations with AM affiliates said that the programming changes of the FM set-up also caused corresponding changes on the AM side. Taylor reported that the NAB had found a "marked lack of automation in small markets" regarding FM. As for the audience aimed for, 88 per cent reported striving for the 35-50 age bracket, 66 per cent for the 20-35 age group, 11 per cent for teens, and 31 per cent for the over 50 crowd.

Three Exec Views

Three broadcast executives gave personal viewpoints and accounts of how FM could attract a wider audience and increase set sales. Joseph A. Kjar, general manager of KSL-FM, Salt Lake City, said FM should have completely separate staffs. His station promotes FM by putting sets in offices where potential advertisers can hear how great it is and by demonstrating stereo.

Everett L. Dillard, president of WASH-FM in Washington, said FM stations should strive for larger audiences by getting "the present radio listeners to tune in either for longer periods during more different times of the day, or during more days of the week. No one can be made to listen, but they can be made to want to listen if programs are made of sufficient appeal. The fact that a greater number of different programs will be aired will tend to increase listener interest provided that all stations don't broadcast the same kind of programs."

Kenneth Cowan, station manager of WOR-FM, New York, a rock 'n' roll stereo station, said that he felt FM station are growing more competitive with AM and urged broadcasters to make advertisers realize that FM is radio and should be sold as such.

Harold I. Tanner, president and general manager of WLDM, Detroit, and chairman of the FM Radio Committee, told broadcasters that now is the time for FM radio to assert its unique differences and still find solutions for the problems and needs it shares with AM radio. FM revenues, he said, have grown from $1.9 million in 1955 to nearly $25 million in 1965 and, according to the latest Hooper study "FM penetration in major cities has climbed upwards of 65 per cent and it is still growing at a lively pace."

We have shattered the FM Programming Stereo and "are earnestly attempting to find and fill new audience needs."

Wasilewski Hits A Provision of Copyright Bill

• Continued from page 3

ous drive from an alliance of performers and record manufacturers to secure royalties for themselves each time a record is played." He reminded the broadcasters that they now pay $50 million a year in performance fees to writers and composers under terms of the ASCAP and BMI agreements, which, he said, amounts to some 85 per cent of both organizations' collections.

Wasilewski painted a grim picture of what would happen if the proposal were to become law. It would mean the creation of at least one more likely several additional licensing societies, he said, since royalties would be collected for musicians, singers, arrangers, actors, narrators, and manufacturers. He said this would impose a "terrible financial burden" on broadcasters. Artists are paid to record, he said, and then collect a royalty on the sale of the records. This new royalty would provide a third source of revenue, which he said has no justification "based on history, economics or fairness."

Radiomen Map Drive Vs. SESAC

• Continued from page 3

be paid this year and 25 per cent in each of the next two years.

Dannett said the negotiations with ASCAP had been launched in January 1964 when ASCAP had demanded an increase of 22 per cent. "We asked for a reduction on the grounds that use of ASCAP music had declined, while fees had increased."

OK 12.5% Hike

BMI had requested an increase of 25 per cent and "we finally agreed to a 12.5 per cent increase. The fact is that BMI is still receiving substantially less than ASCAP." He said the increase was felt justified because of the "increased use of BMI music."

As for SESAC he said the association had received "endless letters complaining about their fees being out-of-tune." The All-Industry organization had sought relief through the Department of Justice, "which was unwilling" to do anything. He said the department was already saddled "unhappily" with the present ASCAP decree which "requires constant supervision," and they did not want to become further involved in government control in the broadcasting industry. The Federal Trade Commission had acted on the situation but its decree was "completely inadequate."

He called upon all broadcasters to write the committee letters "to make a pledge to back the expenses necessary to support litigation against SESAC." If the pledges are sufficient, "we'll take action."

KNAL Makes Switch

VICTORIA, Tex. — KNAL here has switched from a Hot 100 format to country music. The move followed a week's airing of country music in conjunction with a local livestock show. The station said that the response from the week's country programming was so great that it decided to switch.

She's be fying
America...
3 minutes at a time.
Spring is in the air,
and so is Grace Markay.
From New York to Los Angeles
her airplay is phenomenal.
Bluesy, bouncy, bittersweet...
she brought an opening night
crowd at the Cocoanut Grove
to its feet. Like to see her?
She'll be back at the Grove May 9.
Like to hear her?
Just turn on the radio.
Capitol
ST 2687
Grace
Markay

Ratings Queried by KDEO; Conducts Poll

LOS ANGELES—Don Balsamo, vice-president and general manager of KDEO, San Diego, who has watched the ratings of his station dip since the station switched its format from rock to a more conservative music policy, is prepared to take his fight to the people.

He isn't ready to change KDEO's tune, but the figures released recently in San Diego, indicated the switch from rock to an Easy Listening format dropped the station's audience. The station had altered its programming policy in October 1966 after six years of rock.

Balsamo plans to counteract KDEO's low rating with a newspaper ballot to appear in The San Diego Evening Tribune and The San Diego Union. "I hope to gather enough results to convince the rating organization that it was wrong," the executive said. "I'm convinced that KDEO isn't as friendless as the figures might indicate."

Aimed at the young adult audience, KDEO features Frank Sinatra, Jack Jones, Roger Williams, the Tijuana Brass and Sergio Mendez. "We decided the popular programming policy provided a more-needed service to the community," Balsamo said. "There are other rock stations for the kids. We aimed for the young adults."

Balsamo questioned the reliability of the ratings but realizes programming policy can be altered by low ratings. "We just don't believe the ratings in our case are accurate," he said. "Judging from our mail and calls at the station, we know people are listening."

The vice-president said that a curious aspect of the rating is the large increase in the miscellaneous category. The survey indicates between 25 to 30 per cent of the listeners have tuned in out-of-town stations. This represents an increase of 10 to 14 per cent share in miscellaneous listening over last year's average.

"When you realize that the rating book lists two FM stations and two Mexican stations, in addition to the San Diego AM stations, the increase in miscellaneous is ridiculous," Balsamo said.

Spinn Spins to Consulting Co.

BOSTON — Jerry Spinn, formerly program director at WHK and WIXY, Cleveland, has launched a programming consulting firm. He's working with WMEX here, having acquired the station as his first assignment about two weeks ago.

"I'm trying to approach programming from a different viewpoint . . . the in-depth approach," he said. "Agencies are buying demographics, not numbers anymore, and a consultant has to consider this in his work. The deejay either has everything for his show at hand, or he doesn't. I'm trying to be more than just a guy who comes into a market and hits and runs."

KVIL Goes Rock & Full-Time Stereo

DALLAS — "To meet the public demand," KVIL here is dropping its middle-of-the-road programming next Monday (17) to become the city's second rock 'n' roll and the first full-time stereo rock station. Hal Tunis, vice-president and general manager, said he would not be "chasing KLIF" the only Hot 100 format operation at present, market. "We just feel there's room in a city as large as Dallas for a second station with a Hot 100 type format. The kids have been asking us to go rock."

The change to the new format was influenced partially by the success of WOR-FM in New York, he said. KVIL is a daytimer on AM; on FM it is broadcasting stereo 24 hours a day. The rock 'n' roll will be similcast during daytime hours. Program director is David Norwood; all deejays on the station have the first name of David and will use them on the air.

KVIL-FM has one of the strongest stereo signals in the area—119,000 watts. Several other stations in the nation are programming rock 'n' roll, but few in stereo and fewer on a 24-hour basis. "You have to go after the kids" in a drive for a successful FM set-up today, Tunis said. "Older people just don't have the time to listen that kids do." A large part of the station's promotional efforts will center on the stereo FM facility, such as slogans: "The only radio in town where you can hear the Beatles in stereo." Tunis was slating a trip to New York to make further study of WOR-FM's stereo programming.

Vox Jox

Lee Shoblom, formerly with KDEO and KAAR-TV, both in San Diego, has joined the staff of KBTR and KBTV, Denver. . . . **Dale Lewis Tino**, formerly program director of WEXL in Detroit, has shifted over into sales to become account executive; named program director is **Dave Carr**, of the country format station who'll keep up his music director duties and 2-6 p.m. air chores. **Bill Anderson** is to fill Lewis' 6-10 a.m. air spot. . . . WNEW in New York launches a new four-hour nighttime show called "Jim Lowe's New York" next Monday (10), starting at 8. Show will mix news—all unscheduled but aired from the spot as it happens —with WNEW's Easy Listening music.

* * *

Nine years ago **Tim Nolan** and **Bob Byron**, duo team of air personalities at KPRC, Houston, pushed on their show an impromptu St. Patrick's Day parade. Result—three cars and 150 radio fans who heard the push. Last St. Patrick's Day, the duo's parade featured 115 units, lasted an hour and a half and was viewed on-scene by more than 250,000 Houstonians. . . . **Johnny Michaels**, deejay on WOR-FM, New York, will play a role in the off-Broadway production of "R.U.R." opening next month.

* * *

Ceci Weathers has joined the air staff of WMSC-FM, Houston; she's a lady. . . . **Arlen Sanders**, program director and air personality of country-formated WWVA in Wheeling, W. Va., recently starred in a local production of "The Subject Was Roses."

* * *

Any of you guys who are looking for another position please drop me a note. I try to keep a running tab on staff changes and stations that need personalities, music directors, program directors. Maybe I can help. Include name, present duties and station, some of your experience, and what you'd like to do and where. It will be kept confidential.

* * *

Edward C. Steiner, producer-director with WSM-TV, Nashville, has shifted over to WSIX-TV, same city, as production manager. He'll head up the production unit responsible for a number of the country music TV syndication shows. . . . **Don Rhea**, program director of the soon-to-be country station in San Antonio (3259 E. Commerce Street—KBUC—asks to be kept supplied on all current country product. . . . **Robert L. Gilbertson** has been named general manager of WGY, WRGB-FM, Schenectady, N. Y. He was formerly vice-president of sales for Harrington, Righter & Parsons, a TV sales representative firm.

* * *

Bob Eisner, who uses the air name of **Bob Roberts**, at WHIM-FM, Providence, R. I. (he was also news director at WEIM, Fitchburg, Mass.), has left the air to become a salesman at the station he started 10 years ago—WNBH, New Bedford, Mass. . . . **Lou Kasman**, formerly with Morty Wax Promotions, New York, and air personality at WAPC and WAPC-FM, Riverhead, N. Y., is now with the army at Fort Lee, Va.

* * *

WCBS, New York, has added Phil McLean to its weekend personality roster; he has worked with WNEW in New York and WERE in Cleveland. . . . **Ted Kasper** has been upped to program director of KBUZ and KBUZ-FM, Phoenix, an adult-oriented station; he replaces **Frank Sprague**, who has returned to advertising agency work. . . . **Noel Blanc**, executive vice-president of Mel Blanc Associates, reports the firm's comedy radio series "Superfun" is now in 35 markets.

* * *

At KDKA in Pittsburgh, personality **Clark Race** has been moved to 2 to 5:30 p.m. slot; **Jim Williams** goes to the 6-9 p.m. slot. Baseball season prompted the new line-up, said general manager **Wallace Dunlap**. . . . Replacing music director **Don Rhea** (Now with KBUC, San Antonio) at KCKN in Kansas City is personality **Neal (Moon) Mullins**. . . . **Mel Phillips**, program director of WRKO-FM, Boston, has been named operations director of the new Hot 100 format WRKO. The air line-up at the station now includes **Al Gates**, **John Rode**, **Joel Cash**, **J. J. Jeffrey**, **Arnie Ginsberg**, and **Chuck Knapp**.

CBS-TV a Summer Festival For Comedy-Variety Shows

NEW YORK — CBS-TV is going stronger for comedy-variety series as summer replacements. Replacing "The Smothers Brothers Comedy Hour" this summer will be an hour show starring the comedy team of Burns and Schreiber and the Doodletown Pipers. Show is produced by Sullivan Productions; Bob Precht is executive produceer of the New York-originated show.

"Spotlight" will replace "The Red Skelton Hour," and feature each week a different artist and his guest. The show will be produced in London by Van Bernard Productions; producer is Seymour Berns.

"The Steve Allen Show" will feature guest record acts and replace "The Danny Kaye Show." Taped in Hollywood, Steve Allen is executive producer, Perry Cross the producer.

"Away We Go" will fill in for "The Jackie Gleason Show" this summer co-starring George Carlin, Buddy Greco, and Buddy Rich and his orchestra; it'll originate in Hollywood and be produced by Ronald Wayne.

RIPA Award to WB/Reprise Smith

CHICAGO — Joe Smith head of national promotion for Warner Brothers/Reprise Records, received the annual award of the Recording Industry Promotion Association last Tuesday (4) for contributing the most help and co-operation during the year to radio programming. Last year's winner was Sol Handwerger of MGM Records.

FM Air Personalities in Bigger Roles, Survey Shows

NEW YORK — Air personalities are playing a bigger role in today's FM programming, according to a survey just released by the National Association of FM Broadcasters. The complete details, based on a return of 808 questionnaires, was presented at the organization's annual convention March 31-April 2, at the Conrad Hilton in Chicago. Alex Smallens, station director of WABC-FM in New York, moderated the panel session.

The survey showed that 36 per cent of the FM stations featured pop music with personalities to introduce the records. About 50 per cent of the stations surveyed are now beaming in stereo at least part of the day.

Thirty-three percent of the stations beam background music, sans personalities; 23 per cent feature classical, light classical, jazz, or folk. FM doesn't seem to be a popular medium for talk programming as only 2 per cent tagged themselves as talk stations. Seventy-two per cent of the FM stations were affiliated with AM operations; 40 per cent had network affiliations.

Top 40 for Adults, Says Kent Burkhart

• *Continued from page 26*

the papas . . . not the Dave Clark fans. "The idea behind Top 40 radio was to play music for the masses . . . for adults." The advent of the popularity of the British groups, he said, created "music World War II, destroying the original concept of Top 40 radio. "No adult can listen very long" to rock 'n' roll, he said, because the repetitive sounds irritate. It was at this point that middle-of-the-road stations began to fill the gap, using Top 40-type formats. Even country music stations adopted the format approach.

"In 1965, most of us became aware that the music industry had so segregated itself that it was impossible for us to really determine the Top 40 most popular tunes in our individual markets without examining music preferences in more detail." You cannot, he said, program a radio station today by using audience ratings as a guide post.

At the same time, radio overall is "sounding much better." Other stations are using top 40 ideas for promoting as well as programming. "They sound a lot like the Top 40 stations of years ago."

Burkhart said he abandoned the "more music" programming concept at WQXI when the station came up with bad ratings last November. "I decided to get back into music personally." He altered the music format . . . bringing an increase of 6.5 points in Hooper ratings. The new format approach is centered around what he called an "emotional Guesstimate." This is based to a large extent on jukebox plays in adult locations. Though he felt his station undoubtedly draws a heavy percentage of teen listeners (it's basically the only station programming rock 'n' roll in the market on a large scale), he is going out to gain adult listeners. WQXI is now making a study in the market regarding the tastes of album buyers.

Burkhart felt the day would come when the manager of a station will be able to determine just who and what his listeners are at the moment by glancing at a meter on the wall.

Philip Nolan said he felt programming "helps sales . . . the program director is, strangely enough, a salesman. He's always thinking what will people like . . . what will make them respond to what's on the radio."

Thomas Harrison felt that complacency is a "sure path to slow death in radio." Today, he said, there are more kinds of radio programming. And, if "your station sounds as it did two years ago or five years ago, you should examine your position very carefully."

Martin Simmons called upon radio men to keep agencies informed of all changes in programming and deejay line-ups and "we, in turn, can be more efficient in making our spot buys."

THE GARDEN CLUB

ANNOUNCES WITH SOME SPECIAL PRIDE

THE VERY VERY ORIGINAL SOUND OF

"LITTLE GIRL LOST-AND-FOUND"

WHERE ELSE BUT ON A&M RECORDS 848 B/w "I MUST LOVE HER"

Global Satellites to Speed FM In Stereo Growth: FCC's Cahill

• Continued from page 26

After five years of moderate success, WJFM switched to middle-of-the-road music-news-sports programming and has evolved during the past year to what Glycadgis called "The Modern Sound." His taped illustration included some Si Zentner and the Seekers with "Georgy Girl." Deejay chatter was brief and cueing was quick—strictly AM style.

John Richer of WFIL-FM told how he's getting funds for "local programming" by scrimping on his music programming.

"I subscribe to a programming service," Richer said. "I receive 125 hours per week from the service. To duplicate this at the station would cost us $25,000 to $35,000 per year. Instead, I'm paying for only an announcer."

Richer said the savings go for such special programming items as more elaborate news programs, live stereo music broadcasts, community events programs and on-location stereo recordings.

"The inexpensiveness of a music program service makes local special programming possible," Richer said.

These and several shorter format samplings were not offered to be emulated, and indeed all the broadcasters were not impressed.

10 Years Behind

"That use of the program service is about 10 years behind the times," said the general manager of a large, southern operation.

"All we're offering here are some ideas to serve as catalysts," said Richer's boss, David J. Bennett of Triangle Stations, Philadelphia.

The broadcasters, many with operations now moving into the black for the first time due to fantastic increase in FM receiver sales during the past years, were told in an opening statement by NAFMB board chairman Elmo Ellis of WSB in Atlanta, that FM radio "is still in its embryonic stage."

Bearing out Ellis' observation best, perhaps, were tapes played as samples of "unique" programming ideas. The first was a basketball broadcast in stereo. (Two announcers alternated whenever a goal was scored or a turnover occurred. It developed into a rhetoric race.) The second was a sampling of female "personalities" employed by a New York City station.

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HELP WANTED

NEEDED: PERSONALITY TO HOST daily bandstand record show on WDCA-TV, Channel 20, Washington. "Wingding" is on 4:30-5:30 M-F and 4-5 p.m. Saturday. Pay is good. Station headed by Milt Grant, is really pushing this show and there's a possibility of syndication. Contact Al Dufinig.

WOHO, TOLEDO, OHIO, A HOT 100 Format Station, is looking for a deejay. No ticket necessary. Contact Frank Sweeney.

SCHOOLS AND SUPPLIES

REI FIRST-CLASS RADIO TELEPHONE License in 5 weeks guaranteed. Tuition $295. Rooms and Apts., $10-$15 per week. Job placement free. Two schools: Sarasota, Fla., and Kansas City, Mo. For information contact R.E.I., 1336 Main St., Sarasota, Fla.

SITUATION WANTED

AIR PERSONALITY AND PROGRAM director now with major rock 'n' roll format radio station in the East would like a job with a record company. Many years experience in radio field, knowledge of many markets. Willing to consider any record company job that has promise. Box 335, Billboard, 165 W. 46th St., New York, N. Y. 10036.

BRITISH AIR PERSONALITY WITH top rated show on one of the so-called "pirate" stations would like position with U. S. radio station. Fully experienced. Will provide air checks, further information upon request. Box 334, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Billboard SPECIAL SURVEY for Week Ending 4/15/67

TOP SELLING R&B SINGLES

★ STAR Performer—Sides registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1 (Billboard Award)	1	I NEVER LOVED A MAN THE WAY I LOVE YOU — Aretha Franklin, Atlantic 2386 (14th Hour, BMI)	6
2	3	JIMMY MACK — Martha & the Vandellas, Gordy 7058 (Jobete, BMI)	7
★3	6	BERNADETTE — Four Tops, Motown 1104 (Jobete, BMI)	5
4	4	SWEET SOUL MUSIC — Arthur Conley, Atco 6463 (Redwal, BMI)	6
5	2	WHEN SOMETHING IS WRONG WITH MY BABY — Sam & Dave, Stax 210 (East/Pronto, BMI)	8
★6	9	NOTHING TAKES THE PLACE OF YOU — Toussaint McCall, Ronn 3 (Su-Ma, BMI)	5
7	5	HUNTER GETS CAPTURED BY THE GAME — Marvelettes, Tamla 54143 (Jobete, BMI)	11
8	7	LOVE IS HERE AND NOW YOU'RE GONE — Supremes, Motown 1103 (Jobete, BMI)	10
9	8	DRY YOUR EYES — Brenda & Tabulations, Dionn 500 (Baa Cool, BMI)	8
★10	14	THE WHOLE WORLD IS A STAGE — Fantastic 4, Ric Tic 122 (Myto, BMI)	6
11	10	LOVE I SAW IN YOU WAS JUST A MIRAGE — Smokey Robinson & the Miracles, Tamla 54145 (Jobete, BMI)	7
12	13	I DON'T WANT TO LOSE YOU — Jackie Wilson, Brunswick 55309 (Jalynne/BRC, BMI)	7
13	12	WITH THIS RING — Platters, Musicor 1229 (Vee Vee, BMI)	7
★14	21	MAKE LOVE TO ME — Johnny Thunder & Ruby Winters, Diamond 218 (Melrose, ASCAP)	5
★15	35	HIP-HUG HER — Booker T & the M. G.'s, Stax 211 (East, BMI)	2
16	16	MERCY, MERCY, MERCY — Cannonball Adderley Quintet, Capitol 5798 (Zawinul, BMI)	15
17	17	GIRL DON'T CARE — Gene Chandler, Brunswick 55312 (Jalynne/Cachand/BRC, BMI)	6
18	15	WHY NOT TONIGHT — Jimmy Hughes, Fame 1011 (Fame, BMI)	10
19	11	PUCKER UP BUTTERCUP — Jr. Walker & the All Stars, Soul 35030 (Jobete, BMI)	7
20	19	THE DARK END OF THE STREET — James Carr, Goldwax 317 (Press, BMI)	11
21	22	KANSAS CITY — James Brown & the Famous Flames, King 6086 (Arno, BMI)	5
22	24	SPEAK HER NAME — Walter Jackson, Okeh 7272 (Skidmore, ASCAP)	7
★23	29	MERCY, MERCY, MERCY — Larry Williams & Johnny Watson, Okeh 7274 (Zawinul, BMI)	7
★24	27	YOU ALWAYS HURT ME — Impressions, ABC 10900 (Chi-Sound, BMI)	6
25	23	FEEL SO BAD — Little Milton, Checker 1162 (Travis, BMI)	13
26	18	LET'S FALL IN LOVE — Peaches & Herb, Date 1523 (Bourne, ASCAP)	13
★27	34	THE JUNGLE — B.B. King, Kent 462 (Modern, BMI)	4
28	25	RAISE YOUR HAND — Eddie Floyd, Stax 208 (East, BMI)	9
29	30	SHOW ME — Joe Tex, Dial 4055 (Tree, BMI)	5
30	20	HOLD ON I'M COMING — Chuck Jackson & Maxine Brown, Wand 1148 (Pronto/East, BMI)	7
★31	37	MAKE A LITTLE LOVE — Lowell Fulsom, Kent 463 (Metric, BMI)	3
32	32	SOUL TIME — Shirley Ellis, Columbia 44021 (Gallico, BMI)	4
33	33	I'VE BEEN LONELY TOO LONG — Young Rascals, Atlantic 2377 (Slacsar, BMI)	7
★34	43	CLOSE YOUR EYES — Peaches & Herb, Date 1549 (Tideland, BMI)	2
35	36	GONNA GIVE HER ALL THE LOVE I GOT — Jimmy Ruffin, Soul 350322 (Jobete, BMI)	2
36	39	GIRL I NEED YOU — Artistics, Brunswick 55315 (Jalynne/BRC, BMI)	4
37	31	TRAVELIN' MAN — Stevie Wonder, Tamla 54147 (Stein, Van Stock, ASCAP)	6
38	38	MERCY, MERCY, MERCY — Marlena Shaw, Cadet 5557 (Zawinul, BMI)	5
39	40	LATER FOR TOMORROW — Ernie K. Doe, Duke 411 (Don, BMI)	2
40	41	EVERYBODY NEEDS HELP — Jimmy Holiday, Minit 32016 (Metric, BMI)	5
★41	46	I FOUND A LOVE — Wilson Pickett, Atlantic 2394 (Progressive/Lupine-Alibra, BMI)	2
42	42	CRY TO ME — Freddie Scott, Shout 211 (Progressive, BMI)	4
43	45	ONE HURT DESERVES ANOTHER — Raelets, Tangerine 296 (Hastings, BMI)	2
★44	50	DO THE THING — Lou Courtney, Riverside 7589 (Bold, BMI)	2
★45	—	DEAD END STREET — Lou Rawls, Capitol 5869 (Raw Lou/Beechwood, BMI)	1
★46	—	TOGETHER — Intruders, Gamble 205 (Razor Sharp, BMI)	1
47	49	PRECIOUS MEMORIES — Romeos, Mark II J-1 (Nare, ASCAP)	2
★48	—	YOU'RE ALL I NEED — Bobby Bland, Duke 416 (Don, BMI)	1
★49	—	IT'S SO HARD BEING A LOSER — Contours, Gordy 7059 (Jobete, BMI)	1
★50	—	OUT OF LEFT FIELD — Percy Sledge, Atlantic 2396 (Press, BMI)	1

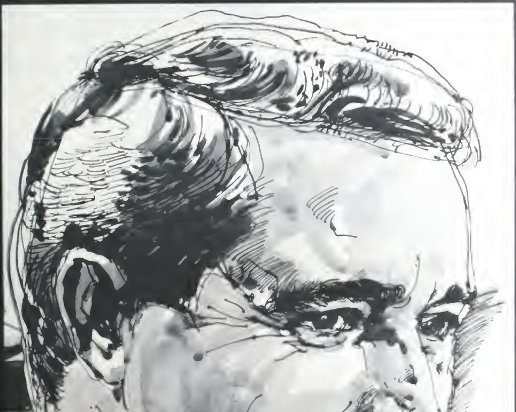
Billboard SPECIAL SURVEY for Week Ending 4/15/67

TOP SELLING R&B LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1 (Billboard Award)	1	TEMPTATIONS LIVE! — Gordy 921 (M); S 921 (S)	3
★2	8	I NEVER LOVED A MAN THE WAY I LOVE YOU — Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	2
3	2	MERCY, MERCY, MERCY — Cannonball Adderley Quintet, Capitol T 2663 (M); ST 2663 (S)	8
4	5	LET'S FALL IN LOVE — Peaches & Herb, Date TEM 3004 (M); TES 4004 (S)	5
5	3	SUPREMES SING HOLLAND, DOZIER, HOLLAND — Motown MLP 650 (M); SLP 650 (S)	8
★6	11	CALIFORNIA DREAMIN' — Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	6
7	6	CARRYIN' ON — Lou Rawls, Capitol T 2632 (M); ST 2632 (S)	12
8	4	THE TEMPTATIONS GREATEST HITS — Gordy 919 (M); 919 (S)	18
9	9	NANCY—NATURALLY — Nancy Wilson, Capitol T 2634 (M); ST 2634 (S)	11
10	10	FIVE STAIR-STEPS — Windy C 6000 (M); 6000 (S)	7
11	7	FOUR TOPS LIVE! — Motown M 654 (M); S 654 (S)	18
12	13	WICKED PICKETT — Wilson Pickett, Atlantic 8138 (M); SD 8138 (S)	14
★13	21	MARVELETTES — Tamla 274 (M); S 274 (S)	2
14	14	A MAN AND HIS SOUL (2-12" LP's) — Ray Charles, ABC ABC 590X (M); ABCS 590X (S)	4
15	16	LOU RAWLS LIVE! — Capitol T 2459 (M); ST 2459 (S)	51
16	17	LOU RAWLS SOULIN'! — Capitol T 2566 (M); ST 2566 (S)	33
17	19	SUPREMES A' GO GO — Motown MLP 649 (M); SLP 649 (S)	30
★18	24	FOUR TOPS ON BROADWAY — Motown 657 (M); S 657 (S)	2
19	12	DOUBLE DYNAMITE — Sam & Dave, Stax 712 (M); 712 (S)	15
20	20	AWAY WE A GO GO — Smokey Robinson & the Miracles, Tamla 271 (M); S 271 (S)	17
★21	—	KING & QUEEN — Otis Redding & Carla Thomas, Stax 716 (M); S 716 (S)	1
★22	—	ON STAGE & AT THE MOVIES — Dionne Warwick, Scepter SRM 559 (M); SPS 559 (S)	1
23	25	STAND BY ME — Spyder Turner, MGM E 4450 (M); SE 4450 (S)	2
24	23	GOIN' LATIN — Ramsey Lewis, Cadet LP 790 (M); LPS 790 (S)	5
★25	—	COLLECTIONS — Young Rascals, Atlantic 8134 (M); SD 8134 (S)	1
26	15	THE OTIS REDDING DICTIONARY OF SOUL — Volt 415 (M); S 415 (S)	22
★27	—	BOOTS WITH STRINGS — Boots Randolph, Monument MLP 8066 (M); SLP 18066 (S)	1
★28	—	SOCK IT TO ME! — Mitch Ryder & the Detroit Wheels, New Voice NV 2003 (M); NVS 2003 (S)	2
★29	—	EMANCIPATION OF HUGH MASAKELA — Chisa CHM 101 (M); CHS 4101 (S)	1
★30	—	SLOW FREIGHT — Ray Bryant, Cadet LP 781 (M); LPS 781 (S)	1

unstoppable!



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Growing Nashville Symphony Seeking Conductor, Manager

NASHVILLE — The Nashville Symphony, which has been increasing in stature for the past eight years is seeking a new conductor and an artists manager. Willis Page has conducted the unit for these eight years, but officials of the Symphony Association board are looking for a replacement.

During Page's tenure, the symphony has instituted performances for 50,000 school children a year; formed a full-time, year-round touring orchestra; organized pops concerts for Nashville; elevated the Youth Symphony to professional status; and performed throughout Tennessee on a rotating basis.

Page also established "Kinder Koncerts" and conducted the orchestra's first recording, "Nashville Symphony Plays Themes From Great Symphonies" on Dot in 1961. Page helped organize the Nashville String Quartet in 1963. The unit plays more than 250 concerts in public schools, colleges and concert halls each season. The "Kinder Koncerts," which reach 2,200 children each year, consist of 40-minute programs, designed for children in kindergarten through fourth grade.

Ford Funds

The orchestra has received a $500,000 endowment from

(Continued on page 44)

COL. ISSUING FOLLOW-UP TO HOROWITZ'S 'RETURN'

NEW YORK—Columbia Records this week is shipping the first Vladimir Horowitz album in almost two years, a two-LP recital package, similar to the set "An Historic Return—Horowitz at Carnegie Hall," which not only enjoyed a long run on the classical charts after its June 9, 1965 release, but also made the pop album charts.

This follow-up set entitled "Horowitz in Concert," also was recorded live at Carnegie Hall, but was taped at separate concerts last spring and winter. Except for a Chopin selection, none of the numbers were previously waxed by Horowitz. One of the selections, Scriabin's "Sonata No. 10," will be a catalog first. The package also will include pieces by Haydn, Mozart, Liszt and Schumann.

Point-of-sale material will include a streamer and a double-wing display, both plugging recital sets. Columbia also is planning extensive consumer advertising, including a 300-line ad mat for dealers. Other Horowitz albums also are being promoted.

Jochum's New Bruckner LP's

NEW YORK—Eugen Jochum is continuing his almost-completed series of Bruckner symphonies on Deutsche Grammophon with the "Symphony No. 6" due this month and the "Symphony No. 7" a May release. DGG's April list also includes Ralph Kirkpatrick in a three-LP package of Book II of Bach's "Well-Tempered Clavier."

Coinciding with Dietrich Fischer-Dieskau's current American tour, Deutsche Grammophon is issuing a Beethoven lieder recital by the baritone with pianist Joerg Demus as accompanist. Janos Ferencsik conducts the Budapest Chorus and Hungarian State Symphony in a Haydn Mass. Soloists are Maria Stader, Claudia Hellman, Ernst Haefliger and Victor von Halem.

Rounding out the release is a highlights disk from the package of Mascagni's "Cavalleria Rusticana" and Leoncavallo's "I Pagliacci" starring tenor Carl Bergonzi. Herbert von Karajan is the conductor. Other soloists include Fiorenza Cossotto, Joan Carlyle, Giuseppe Taddei, Ugo Benelli, Rolando Panerai and Giangiacomo Guelfi.

LONDON ORK, PREVIN INKING

LONDON — Andre Previn has been signed to conduct 30 concerts of the London Symphony over a three-year period. Previn, who has recorded eight RCA Victor Red Seal albums with the orchestra, will wax eight more LP's with the London in the next two years. Previn will become permanent conductor of the Houston Symphony this fall.

Miss Stich-Randall On a Concert Tour

WILLIAMSTOWN, Mass. — Soprano Teresa Stich-Randall began a three-week tour here last Friday (7) with a recital at Williams College. She also gave a recital on Sunday (9). on Wednesday (12) and Thursday (13) she sings Donna Anna in Mozart's "Don Giovanni" in her native Hartford. The artist will be soloist with the Kansas City Philharmonic next Tuesday (18) and Wednesday (19). Recitals also are slated for Newport News on April 22 and Toronto, April 28.

ARTURO TOSCANINI is commemorated at Philharmonic Hall by a display of rare photographs. The display is marking the 100th anniversary of the late composer's birth on March 25, 1867, at Parma, Italy.

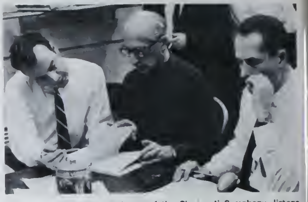
Epic Finishes Mozart Series By Lili Kraus

NEW YORK — Epic Records is completing its release of the complete Mozart piano concertos featuring Lili Kraus this month with the issue of the fourth specially priced three-record package. The issue coincides with her final concert of the concertos on Tuesday (28) at Town Hall. Stephen Simon, who conducted the Vienna Festival Orchestra, for the recordings, led the Mozart Chamber Orchestra for the nine-concert series, which included all 25 piano concertos. Next season, Miss Kraus is scheduled to play the Mozart piano sonatas in five concerts at Hunter College.

The label also is issuing a specially priced three LP package of three Beethoven symphonies by George Szell and the Cleveland Orchestra. The release is part of a major sales and promotion campaign on Epic's catalog of Szell and the Cleveland, which numbers more than 50 titles. Also being released this month are an album of Debussy piano music by Charles Rosen, and violinist Josef Suk in Bruch and Mendelssohn concertos with Karel Ancerl and the Czech Philharmonic.

Boston Symphony On a 2-Wk. Tour

ROCHESTER, N. Y. — The Boston Symphony began a two-week tour here last Monday (3), its longest tour in four years. Other stops are Toledo (4), Bloomington, Ind. (5), Chicago (6, 7), Ann Arbor, Mich. (8), New London, Conn. (10), Philadelphia (11), Philharmonic Hall (12, 14), Brooklyn (13), and Carnegie Hall (15). Erich Leinsdorf will conduct each of the 12 concerts. Pianist Evelyne Crochet will be soloist at Carnegie Hall and Brooklyn's Academy of Music. A new version of Gunther Schuller's "Dintych" will receive its first New York performances during the Philharmonic Hall concerts.



MAX RUDOLF, center, conductor of the Cincinnati Symphony, listens to a playback of Bruckner's "Symphony No. 7," which is being issued by Decca Records this month on its Gold Label series. Working with the maestro are Erich Kunzel, left, the orchestra's assistant conductor, and Israel Horowitz, Decca's classical a&r chief.

OPERA REVIEW

Trio Stands Out in 'Flute' at Met Opera

NEW YORK—Soprano Pilar Lorengar, tenor Nicolai Gedda and baritone Hermann Prey were the standouts in the final performance of the Metropolitan Opera's new production of Mozart's "Die Zauberfloete (The Magic Flute)" on April 1. The cast was the same as the first performance of the production except for soprano Roberta Peters, who replaced the indisposed Lucia Popp in the difficult role of Queen of the Night.

Miss Lorengar, whose latest recording is an excellent operatic recital on London Records, was in excellent voice with glowing high notes. Her duets with Prey and Gedda were notable. Her second-act aria was an excellent example of pure controlled singing. London has wisely signed the Spanish soprano to an exclusive contract with several complete operatic recordings in store. She also has a recent Deutsche Grammophon pressing of Spanish songs on Deutsche Grammophon, a label she's waxed other disks for. Miss Lorengar's performances also are available on Angel, Vox and Bruno.

Gedda on Complete

Gedda was as fine in performance as he is on Angel's complete recording of the opera, which also stars Miss Popp, Guodula Janowitz, who makes her Met debut next season, and Walter Berry, who made his earlier this season. The Angel artist, whose latest pressing is a collection of Bellini and Donizetti arias and duets with Mirella Freni, was in top vocal form. A duet with Miss Lorengar rang true for both artists as it rarely does in performances of this opera.

Prey's Papageno was a marvel both vocally and histrionically. The artist was plugged in a London ad along with Miss Lorengar and Josef Krips, the competent conductor. Prey's current releases are folk songs on Angel and Weber's "Der Freischuetz," on Seraphim, where he sings Ottokar. Among his other labels are Duetsche Grammophon, Vox, Archive and Turnabout.

Hines' Sarastro

Jerome Hines, whose voice was a bit thin in Sarastro's first aria, was sonorous in the second with his low notes firm. Sarastro has been one of his most impressive roles for some time. Hines' most recent disk was an aria collection for Epic. The basso also can be heard on RCA Victor, Columbia, Angel and Word.

Peters also had difficulty with her first aria, but rose to the occasion in her friendishly difficult second aria, one of the top challenges in the current repertoire. Her record labels include Victor, Columbia, DGG and Command.

The rest of the cast was capable, especially Paul Franke as Monastatos. The sets and costumes by Marc Chagall are an eyeful with the backdrops highlights of color. Gunther Rennert's staging is effective. An alternate cast, which includes Miss Peters, also features Judith Raskin, George Shirley, Theodore Uppman and John Macurdy.

FRED KIRBY

RCA and Rizzoli Pay Tribute to Toscanini

NEW YORK — The 100th anniversary of Arturo Toscanini's birth was commemorated at Rizzoli's International Bookstore last Tuesday (4) with a reception and the showing of films of the maestro and ceremonies at Parma, his birthplace, and La Scala, Milan. Last week's commemoration was sponsored by Rizzoli's and RCA Victor.

Howard Taubman, former music critic of the New York Times, reminisced about the late conductor, who died 10 years ago. Norman Racusin, vice-president and general manager of RCA Victor, spoke briefly on Toscanini's association with the company. Rizzoli's had a display of some of Toscanini photographs and some of Victor's Toscanini recordings, including the new five-record set, "A Toscanini Treasury of Historic Broadcasts."

The Milan ceremonies on March 25 featured Verdi's "Te Deum" and "Hymn of the Nations" with Antonino Votto conducting tenor Carlo Bergonzi, the La Scala Orchestra and

(Continued on page 44)

The legend of Toscanini lives on!
Now available for the first time on records! Commemorating the 100th anniversary of Toscanini's birth, here are ten great works taken from his historic "live" radio broadcasts with the NBC Symphony. Heavy promotion in national magazines, radio spots, newspaper mats, deluxe store displays—coupled with the magic of Toscanini's name—will make this one of the most talked about events of the year.
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Billboard SPECIAL SURVEY for Week Ending 4/15/67

BEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
Billboard Award	3	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	54
2	1	MAHLER: SYMPHONY NO. 8 (2-12" LP's) Various Artists/London Symphony (Barnstain), Columbia M2L 351 (M); M2S 751 (S)	10
3	2	GOUNOD: FAUST (4-12" LP's) Sutharland, Coralli, Ghiaurov, London Symphony (Bonynga), London A 4433 (M); OSA 1433 (S)	8
4	4	WAGNER: TRISTAN UND ISOLDE (5-12" LP's) Nilsson, Windgessen, Ludwig & Various Artists, Bayrauth Festspiala (Boahm), DGG 39 221/5 (M); 139 221/5 (S)	9
5	5	SHOSTAKOVITCH: EXECUTION OF STEPAN RAZIN/ SYMPHONY NO. 9 Moscow Philharmonic (Kondrashin), Melodiya/Angal R 40000 (M); SR 40000 (S)	7
6	6	MAHLER: DAS LIED VON DER ERDE Jamas King/Dietrich Fischar-Dieskau/Vianna Philharmonic Orch. (Bernstain), London OM 36005 (M); OS 26005 (S)	6
7	12	LEONTYNE PRICE—PRIMA DONNA RCA Victor LM 2896 (M); LSC 2896 (S)	27
8	7	DONIZETTI: LUCREZIA BORGIA (3-12" LP's) Caballa, Various Artists, RCA Italiana Orch. (Perlaa, RCA Victor LM 6176 (M); LSC 6176 (S)	9
9	9	PUCCINI: LA BOHEME (2-12" LP's) Various Artists, RCA Victor Orch. (Beecham), Seraphin IB 6000 (M); (No Stereo)	27
10	8	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	53
11	10	BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN N. Y. Philharmnic (Barnstein), Columbia ML 5868 (M); MS 6468 (S)	25
12	13	KHACHATURIAN: CONCERTO IN D MINOR David Oistrakh/Moscow Radio Symphony (Khachalurian), Malodiya/Angel R 40002 (M); RS 40002 (S)	5
13	11	VERDI: FALSTAFF (3-12" LP's) Fischer-Dieskau & Various Artists, Vienna Philharmonic (Barnstein), Columbia M3L 350 (M); M3S 750 (S)	14
14	16	ORFF: CARMINA BURANA Harsanyi, Petrak, Presnell, Philadelphia Orch. (Ormandy), Columbia ML 5498 (M); MS 6198 (S)	31
15	15	WAGNER: DIE WALKUERE (5-12" LP's) Nilsson, King & Various Artists, Vienna Philharmonic (Solti), London A 4509 (M); OSA 1509 (S)	22
16	21	RAVEL: BOLERO/RHAPSODIE/LA VALSE N. Y. Philharmonic (Barnstain), Columbia ML 5293 (M); MS 6011 (S)	21
17	18	DEBUSSY: CLAIR DE LUNE Philadelphia Orch. (Ormandy), Columbia ML 6283 (M); MS 6883 (S)	6
18	26	BERLIOZ: HAROLD IN ITALY Barsha/Moscow Philharmonic Sym. (D. Oistrakh), Melodiya/Angal R 40001 (M); SR 40001 (S)	4
19	20	GERSHWIN: RHAPSODY IN BLUE N. Y. Philharmonic (Barnstein), Columbia ML 5413 (M); MS 6091 (S)	34
20	30	RACHMANINOFF: CONCERTO NO. 2 Van Cliburn/Chicago Symphony Orch. (Rainar), RCA Victor LM 2601 (M); LSC 2601 (S)	4
21	14	OPENING NIGHTS AT THE MET (3-12" LP's) Various Artists, RCA Victor LM 6171 (M); (No Stareo)	29
22	22	BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP's) Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	33
23	24	ORFF: CARMINA BURANA New Philharmonia Orch. (De Burgos), Angel 36333 (M); S 36333 (S)	34
24	17	ROSSINI: SEMIRAMIDE (3-12" LP's) Sutharland, Horna, Various Artists, London Symphony (Bonynge), London A 4383 (M); OSA 1383 (S)	11
25	23	ELGAR: CELLO CONCERTO Jacquelina DuPra/London Symphony Orch. (Barbirolli), Angel 36338 (M); S 36338 (S)	7
26	28	STRAUSS: AN ALPINE SYMPHONY Royal Philharmonic Orch. (Kempe), RCA Victor LM 2923 (M); LSC 2923 (S)	4
27	25	BACH: LUTE SUITES NO. 1 & 2 Julian Bream, RCA Victor LM 2896 (M); LSC 2896 (S)	32
28	27	MAHLER: DAS LIED VON DER ERDE (2-12" LP's) Ludwig/Wunderlich/Philharmonia & New Philharmonia Orch. (Klemperar), Angel B 3704 (M); SB 3704 (S)	7
29	19	MOZART: DON GIOVANNI (4-12" LP's) Ghiaurov & Various Artists, Philharmonia Orch. (Klemperer), Angal DL 3700 (M); SDL 3700 (S)	11
30	—	CHICHESTER PSALMS FOR CHORUS AND ORCHESTRA New Philharmonic (Bernstein), Columbia ML 6192 (M); MS 6792 (S)	1
31	33	HANDEL: MESSIAH (3-12" LP's) Robert Shaw Chorale & Orch., RCA Victor LM 6175 (M); LSC 6175 (S)	14
32	—	PROKOFIEFF: PIANO CONCERTO NO. 1 & 3 Graffman/Cleveland Orch. (Szell), Columbia ML 6325 (M); MS 6925 (S)	1
33	31	BACH: FOUR ORCHESTRAL SUITES (2-12" LP's) Marlboro Festival Orch. (Casals), Columbia M2L 355 (M); M2S 755 (S)	5
34	—	BEETHOVEN: SYMPHONY NO. 5 Philharmonia Orch. (Klemperer), Angel 35843 (M); S 35843 (S)	1
35	38	SMETANA: MA VLAST (2-12" LP's) Philharmonic (Ancerl), Crossroads 22260001 (M); 22260002 (S)	17
36	32	TCHAIKOVSKY: NUTCRACKER SUITE Philadalphia Orch. (Ormandy), Columbia ML 6207 (M); MS 6807 (S)	12
37	39	CHOPIN WALTZES Artur Rubinstein, RCA Victor LM 2726 (M); LSC 2726 (S)	52
38	35	BEETHOVEN: SYMPHONY NO. 7 Philharmonia of London (Klemparer), Angel 35945 (M); S 35945 (S)	5
39	—	VERDI: UN BALLO IN MASCHERA (3-12" LP's) Prica/Bergonyi/Marrill/Various Artists/RCA Italiano Opara Orch. (Leinsdorf), RCA Victor LM 6179 (M); LSC 6179 (S)	1
40	—	BACH: CELLO SUITES (3-12" LP's) Pablo Casals, Angel COLH 16/18 (M); (No Stereo)	1

BEST SELLING SEMI-CLASSICAL LP's

This Week	Title, Artist, Label & No.
1.	GERSHWIN: RHAPSODY IN BLUE—N. Y. Philharmonic (Bernstain), Columbia ML 5413 (M); MS 6091 (S)
2.	AT THE DROP OF ANOTHER HAT—Flanders & Swann, Angel 36388 (M); S 36388 (S)
3.	REVERIE—Phila. Orchestra (Ormandy), Columbia ML 5975 (M); MS 6575 (S)
4.	IRISH NIGHTS AT THE POPS—Boston Pops (Fiedler, RCA Victor LM 2946 (M); LSC 2946 (S)
5.	BEST OF THE BOSTON POPS—Boston Pops (Fiedler), RCA Victor LM 2810 (M); LSC 2810 (S)

Classical Notes

Violinist **Henryk Szeryng** and cellist **John Martin** appeared with **Howard Mitchell** and the **Washington National Symphony** last Tuesday (4) and Wednesday (5). . . . CBS-TV presented a half-hour "Jan Peerce Anniversary" Sunday (9) on "Camera 3." . . . Pianist **James Oliver Buswell IV** gives his first New York recital next Wednesday (19) at Philharmonic Hall. He performed in two concerts with **George Szell** and the **Cleveland Orchestra** last Thursday (6) and Sunday (9).

E. Power Biggs will perform with members of the **Boston Symphony** under **Charles Wilson** Sunday (16) in the final Symphony Hall Organ Concert of the season. . . . Lehar's "The Merry Widow" and Verdi's "Masked Ball" will be this summer's 36th annual Central City operas in Denver. . . . Chicago's WFMT-FM is presenting **Boston Symphony** concerts Saturday (8) and Tuesday (11) via tape. **Erich Leinsdorf** conducts both. . . . Composers **Donald Martino, Charles Wuorinen, Julian Orbon** and **George Crumb** received $2,500 grants from the National Institute of Arts and Letters.

Vladimir Ashkenazy will be soloist with **William Steinberg** and the **New York Philharmonic** in four concerts beginning on Thursday (13). . . . Baritone **Peter Glossop** debuts with the Metropolitan Opera Aug. 18 during its Newport season in the title tole of "Rigloletto." Others in the cast will be **Roberta Peters, Mignon Dunn** and **John Alexander**. The next night, "La Traviata" will star **Gabriella Tucci, George Shirley** and **William Walker**. The Aug. 22 "Il Trovatore" will feature **Tucci, Dunn, James McCracken, Robert Merrill** and **John Macurdy**. Starring in the Aug. 26 "Aida" will be **Martina Arroyo, Irene Dalis, Richard Tucker** and **Tito Gobbi**. Conductors will be **George Schick** and **Francesco Molinari-Pradelli**.

Jean Martinon and **Antonio Janigro** will conduct two concerts each at June's first Fair Lane Festival at the Dearborn campus of the University of Michigan. . . . The **Cologne Accordion Orchestra** under **Heinz Gengler** begins a two-week American tour Saturday (15) at Buffalo. The tour winds up on April 23 at the Museum Auditorium of the University of Pennsylvania. The unit plays Town Hall next Friday (21). . . . **Walter Price Jr.** has been appointed public relations manager for the Southern California Symphony-Hollywood Bowl Association. Price previously was executive director of the Old Met Opera House Association, publicity director of the Festival Orchestra of New York and public relations director of the Dallas Civic Opera.

Pianist **Leonard Pennario** was soloist last Thursday (6) with **Zubin Mehta** and the **Los Angeles Philharmonic** in the world premiere of Rozsa's "Piano Concerto, Op. 31." The program was represented in four other concerts. . . . **Robert W. Holton** will represent the symphonic and operatic catalogs of the Theodore Presser Co. . . . Organist **Richard Ellsasser** performs in Los Angeles on May 2. He will appear in Huntsville, Ala., May 24 and 25. . . . The first pressing by the **Dallas Symphony** on Turnabout, which will be out next month, features Rachmaninoff selections.

CRI Adds 2 New Writers

NEW YORK — Continuing its policy of adding new composer listings to the catalog, Composers Recordings is issuing works by Robert Gross and Aaron Avshalomov. All works being released on four LP's are catalog additions. Gross' "Epode for Solo Cello" is performed by Gabor Rejto, who also plays Halsey Stevens' "Sonata for Solo Cello." Rounding out the disk is John Lessard's "Sonata for Cello and Piano," performed by Bernard Greenhouse and Menahem Pressler.

The Portland Junior Symphony plays Avshalomov's "Concerto in G for Piano in Chinese Themes and Rhythms" and "Peiping Huntungs." The orchestra is led by the composer's son, Jacob Avshalomov, whose cantata "How Long O Lord. . . ." completes the album. Another pressing has the Philharmonia Trio in Henry Cowell's "Trio for Violin, Cello & Piano" paired with Alexander Semmler's "Trio" for the same instruments. The fourth album presents two chamber works and a song cycle by Virgil Thompson.

Klein Works Fund Project

AUSTIN, Tex.—Dr. Lothar Klein of the University of Texas will have his works performed by four symphony orchestras within a month as part of a music project of the Rockefeller Foundation. George Szell and the Cleveland Orchestra will perform his "Musique a Go-Go" in the Cleveland area from Thursday (13) to Saturday (15). Next Thursday (20), the Houston Symphony will perform "Charivari" at the University of Houston.

Klein's "Second Symphony" is slated for concerts by the New Orleans Philharmonic at Tulane and the University of Southern Mississippi beginning April 28. "Charivari" will be included in the early May appearances of the Kansas City Philharmonic at the University of Kansas. In each instance, Klein will be a guest of the orchestra, attend rehearsals, lecture, and participate in symposiums in conjunction with the campus orchestral visits.

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Album Reviews Continued

POP SPOTLIGHT

THE BRIGHT & THE REAUTIFUL

Nelson Riddle. Liberty LRP 3508 (M); LST 7508 (S)

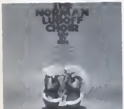
Nelson Riddle comes on strong in his initial Liberty Records release with a bright package of familiar tunes. Ha scores strongest in his rendition of the title song from "Thoroughly Modern Millie" in this album which centers on movie scores. Riddle's version of Louis Armstrong's "Sugar Blues" is top-notch.

LOW PRICE POP SPOTLIGHT

PETER NERO PLAYS BORN FREE

RCA Camden CAL-2139 (M); CAS-2139 (S)

There is a lot of musical bounty for tha budget buyer here. The songs, mostly from films, are top-drawer and Peter Nero's highly impressiva pianistics touches them for sure-fire impact. This package includes a variety of musical moods and Nero's style fits into all of them.



LOW PRICE POP SPOTLIGHT

SIDE BY SIOE

Norman Luboff Choir. RCA Camden CAL-2129 (M); CAS-2129 (S)

There's much here for tha budget buyer to enjoy es this talented cheir sings out with such standards es "Sleepy Time Gal," "Younger Than Springtime" and "Baia." The style is smooth and happy throughout. "I Got the Sun in the Morning" is expertly erranged

ALBUM REVIEW POLICY

Every album senf to Billboard for review is heard by Billboard's Review Panel, and its sales potential Is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks, and all other LP's are listed under their respective categories.

CLASSICAL SPOTLIGHT

DONIZETTI & BELLINI ARIAS

Mirella Freni/Nicolai Gedda. Angel 3697 (M); S 3697 (S)

A collection of six operatic excerpts performed admirebly by two leeding exponents of bel canto singing. Among the gems are "Prendi; prendi, per me sei libero" from "L'ELisir d'Amore" and Gedda's "Povero Ernesto!" tha only aria on the LP. The two "La Sonnambula" duets also are well sung.

CLASSICAL SPOTLIGHT

RIMSKY-KORSAKOV: MLADA (Highlights)

Various Artists/Moscow Radio Orch. (Svetlanov). Melodiya/Angel R-40012 (M); SR-40012 (S)

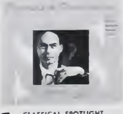
This premiere pressing of selections from "Mlada" is packed with expansive, powerful music. Yevgeny Svetlanov conducts expert soloists and the chorus and orchestra of Moscow Radio in a stirring performance of highlights from the opera-ballet. The opening "Procession of the Nobles" and the Kolos are notable, as is the finale.

CLASSICAL SPOTLIGHT

MOZART: SYMPHONIES NOS. 25, 29 & 32

London Symphony (Davis). Philips PHM 500-133 (M); PHS 900-133 (S)

The London Symphony, under Davis' masterful baton, performs thraa Mozart symphonies with styla and understanding. Davis' growing reputation as a conductor will be enhanced by this album.



CLASSICAL SPOTLIGHT

JANOS STARKER PLAYS ITALIAN SONATAS

Mercury MG 50460 (M). SR 90460 (S)

Starker's positively brilliant in these five Italian sonatas. Boccherini, Viveldi and Corelli are reperesented hera, among others, and the cellist gives e technically perfect performance on all. Pianist Stephen Swedish's accompaniment couldn't be better.

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

FRANCIS ALBERT SINATRA & ANTONIO CARLOS JOBIM . . .
Reprise R 1021 (M); RS 1021 (S) (780-01021-3; 780-01021-5)

★ NEW ACTION LP's

These new albums, not yet on Billboard's Top LP's Chart, have been reported getting strong sales action by dealers in major markets.

JAZZ RAGA . . .
Gabor Szabo, Impulse A 9128 (M); AS 9128 (S) (575-09128-3; 575-09128-5)

YOU'RE A GOOD MAN CHARLIE BROWN . . .
Original Cast, MGM LE 900 (M); LES 900 (S) (660-00900-3; 660-00900-5)

THE WILD ANGELS, VOL. II . . .
Soundtrack, Tower T 5056 (M); ST 5056 (S) (873-05056-3; 873-05056-5)

ARE YOU LONELY FOR ME . . .
Freddie Scott, Shout SM 501 (M); SLPS 501 (S) (814-00501-3; 814-00501-5)

THE EMANCIPATION OF HUGH MASEKELA . . .
Chisa CHM 101 (M); CHS 4101 (S) (329-00101-3; 329-04101-5)

KING & QUEEN . . .
Otis Redding & Carla Thomas, Stax 716 (M); S 716 (S) (833-00716-3; 833-00716-5)

ELECTRIC COMIC BOOK . . .
Blues Magoos, Mercury MG 21104 (M); SR 61104 (S) (650-21104-3; 650-61104-5)

I'VE GOT YOU UNDER MY SKIN . . .
Pete Fountain, Coral CRL 57488 (M); CRL 757488 (S) (365-57488-3; 365-75788-5)

DIONNE WARWICK ON STAGE AND IN THE MOVIES . . .
Scepter SRM 559 (M); SPS 559 (S) (805-00559-3; 805-00559-5)

SPICED WITH BRASIL . . .
Nancy Ames, Epic LN 24238 (M); BN 26238 (S) (465-24238-3; 465-26238-5)

SOLID GOLDSBORO/BOBBY GOLDSBORO'S GREATEST HITS . . .
United Artists UAL 3561 (M); UAS 6561 (S) (875-03561-3; 875-06561-5)

SHIRELLES GREATEST HITS, VOL. II . . .
Scepter SRM 560 (M); SPS 560 (S) (805-00560-3; 805-00560-5)

SLOW FREIGHT . . .
Ray Bryant, Cadet LP 781 (M); LPS 781 (S) (245-00781-3; 245-00781-5)

THE GRATEFUL DEAD . . .
Warner Bros. W 1689 (M); WS 1689 (S) (925-01689-3; 925-01689-5)

SKATE NOW/SHING-A-LING . . .
Lou Courtney, Riverside 2000 (M); 92000 (S) (788-02000-3; 788-92000-5)

WITH ALL MY HEART . . .
Gunter Kallman Chorus, 4 Corners of the World FCL 4237 (M); FCS 4237 (487-04237-3; 487-04237-5)

SEMI-CLASSICAL SPOTLIGHT

FRANCO CORELLI SINGS GRANAOA & OTHER ROMANTIC SONGS

Capitol P 8661 (M); SP 8661 (S)

The excitement Corelli brings to the operatic stage is brought to lighter Romantic pieces as the vibrant tenor belts out such favorites as "Granada," "I Love Thee," "Because" and "Te Quiero." All 12 selections get the powerful Corelli touch with appealing results.

LOW PRICE CLASSICAL SPOTLIGHT

LEONCAVALLO: I PAGLIACCI (2 LP's)

Beniamino Gigli/Various Artists/La Scala Orch. (Ghione). Seraphim 18-6009 (M)

One of Gigli's truly memorable performances is restored to the catalog in this budget set. The magnificent tenor dominates the opere and its otherwise competent cast. The fourth side offers a bonus in six Italian songs by Gigli, including "O sole mio."

SEE ALBUM REVIEWS ON BACK COVER

COMEDY SPOTLIGHT

ANYWAY . . . ONWARD

Mort Sahl. Mercury MG 21112 (M), SR 61112 (S)

This is Sahl's first record in some tima, and the "Conscience of America" is in grand style. His ad libs are fast and furious while telling the humorous story of his trip to Weshington. Touched on here are discussions with Bill Moyers regarding Werren Commission, protesters, and a prediction for 1968.

INTERNATIONAL SPOTLIGHT

CANTA . . . RAPHAEL

Rafael Martos. UA International UN 14514 (M); UNS 15514 (S)

Rafael Martos is a dynamic disker whosa vocal impact hurdles lenguage barriers. The Spanish singer hes already made dents in the Italian, German, Franch and English markets, and he's now a good bet to take over in the U. S., too. This package bubbles with his sparkling talent.

SPECIAL MERIT PICKS

SPECIAL MERIT PICK

Special Merit Picks ara new raleases of outstanding merit which deserve exposure and which could have commercial success within thair respactive categories of music.

SOUNOTRACK SPECIAL MERIT

THE CORRUPT ONES

Soundtrack. United Artists UAL 4158 (M); UAS 5158 (S)

Dusty Springfield's vocal treatment to the titla song is enough to sell the album. In addition to this, thera ara 12 selections that maka the disk a well-balanced soundtrack item.

POP SPECIAL MERIT

THE PEANUT RUTTER IS SPREADING

Columbia CL 2654 (M); CS 9454 (S)

Another of the album groups that's getting considerabla attention and could come up with a hit single any moment. They're what's happening in today's music, and have a good sound on "It's a Happening Thing," "Then Came Love" and "You Should Know."

POP SPECIAL MERIT

THAT ACAPULCO GOLD

The Rainy Daze. UNI 3002 (M); 73002 (S)

Tha Rainy Daze ara part of this new music scene—a group in search of a hit single. "That Acapulco Gold," "Out of a Calico Dream," "Discount City" and "Try a Little Harder" all hava sales appeal.

POP SPECIAL MERIT

BARY, BUT GRANDI

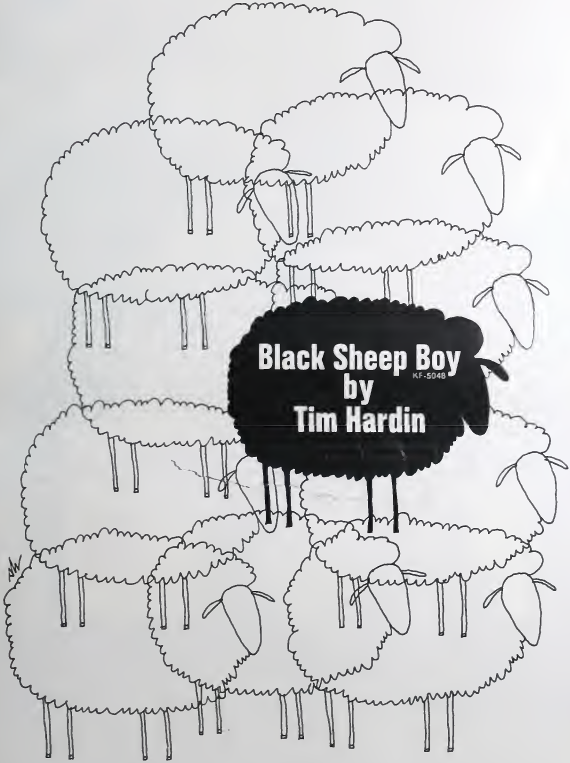
Horst Jankowski. Mercury MG 21106 (M); SR 61106 (S)

Jankowski's newest has the same excellent blending of piano, chorus end orchestre as previous recordings. Songs range from "The More I See You" to the romantic "Lost Love" and "Serenata Romantica."

(Continued on page 38)

There's one in every crowd.

And one record in every flock of new records
that's bound to stand out. *Sell* out!



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• ALBUM REVIEWS

• *Continued from page 36*

POP SPECIAL MERIT

AND THEN THERE WAS LANA

Lana Cantrell. RCA Victor LPM-3755 (M); LSP-3755 (S)

Lana Cantrell's debut album is an impressive one. She's a legit singer with a big voice, a dramatic quality and a fine sense of timing. Her style is distinctive without being gimmicky. Her material is mainly Broadway and film oriented.

POP SPECIAL MERIT

THEIR VERY SPECIAL TOUCH

Los Indios Tabajaras. RCA Victor LPM-3723 (M); LSP-3723 (S)

The guitars of Los Indios Tabajaras make highly listenable music. Working with Marty Gold's arrangements and, for the first time, with a brass, string and voice backing, the guitars are given an added dimension that's fresh and exciting.

POP SPECIAL MERIT

DINAH DISCOVERED

Dinah Washington. Mercury MG 21119 (M); SR 61119 (S)

The Dinah Washington catalog is extensive, but this album of never-before-released songs by the late artist should have a substantial sale. Repertoire includes "Love is a Many-Splendored Thing," "Cabin in the Sky," "Pagan Love Song," "Three Coins in the Fountain" and "Stormy Weather."

POP SPECIAL MERIT

LONELY MAN

Freddie Scott. Columbia CL 2660 (M); CS 9460 (S)

His hit single is on another label, but that doesn't prevent this LP from being a beautiful job. "Lonely Man" is a great effort; "My Arms Aren't Strong Enough" is pure country. With any help, this LP could have satisfactory sales.

COUNTRY SPECIAL MERIT

SAN ANTONIO ROSE

Carson and Gaile. Kapp KL-1516 (M), KS-3516 (S)

An attractive album with touches of folk that features the duo's single in the title tune and boasts "The Original Something Stupid," which Carson wrote. Other Carson tunes that stand out include "This Is Gonna Hurt Me" and "Open for Business as Usual."

CLASSICAL SPECIAL MERIT

BEETHOVEN: SYMPHONY NO. 7/PROMETHEUS OVERTURE

Vienna Philharmonic (Abbado). London CM 9510 (M); CS 6510 (S)

One of the more promising of the younger conductors, Claudio Abbado will add to his stature with this debut album. The Vienna Philharmonic turns in a first-rate performance, capturing the varied moods of Beethoven's "Symphony No. 7" and the delight of the "Prometheus Overture."

CLASSICAL SPECIAL MERIT

BRUCKNER: SYMPHONY NO. "O"

Concertgebouw Orch. (Haitink). Philips PHM 500-131 (M); PHS 500-131 (S)

This first pressing of Bruckner's early "Symphony in D Minor (Die Nullte)" shows the expansive lyricism and climax-building pursued by Bruckner in his later symphonies. The Concertgebouw, one of the world's leading orchestras, is in top form under conductor Bernard Haitink. Publicity on their current American tour makes this release timely.

CLASSICAL SPECIAL MERIT

BACH: ST. JOHN PASSION (3 LP's)

Pears / Various Artists / Philomusica (Jones). Argo RG 5270-2 (M); ZRG 5270-2 (S)

Here's an excellent recording with excellent sound both in voice and stereo accuracy. Led by Pear's pearlike tone, this three-record set compares favorably with other firms' waxings. The Philomusica shines.

CLASSICAL SPECIAL MERIT

MEISTER DES FLOETENSPIELS

Aurele Nicolet. Telefunken LT 43098 (M); SLT 43098 (S)

Nicolet, a true master flutist, presents an interesting program of 19th and 20th century music as he plays five pieces flawlessly. Sonatas by J. S. Bach and C. P. E. Bach are stylishly performed, with the latter's work a special gem. Martin's "Ballade" is a high point on the contemporary side. Pieces on Poulenc and Messiaen also are excellent.

CLASSICAL SPECIAL MERIT

HAYDN: NELSON MASS

Various Artists / London Symphony (Willcocks). Argo RG 5325 (M); ZRG 5325 (S)

David Willcocks leads a stirring performance of Haydn's famous Mass. The four soloists, the Choir of King's College, Cambridge, and the London Symphony all are excellent. Simon Preston, an expert organist, also is a big asset. The singers are Sylvia Stahlman, Helen Watts, Wilfred Brown and Tom Krause.

LOW PRICE CLASSICAL SPECIAL MERIT

CHOPIN: 6 POLONAISES

Cziffra. Philips World Series. PHC 9052 (M/S).

Cziffra plays the light and romantic polonaises of Chopin in a manner befitting the works. Cover art on the album is arresting.

LOW PRICE CLASSICAL SPECIAL MERIT

HANDEL-BEECHAM: LOVE IN BATH

Royal Philharmonic (Beecham). Seraphim 60039 (M), S-60039 (S).

Beecham's ingenious arrangement of Handelian selections to create a graceful ballet score is admirably played by the Royal Philharmonic under Beecham's knowing baton. Soprano Ilse Hollweg performs her solo capably.

JAZZ SPECIAL MERIT

ON A CLEAR DAY

Shirley Scott. Impulse A 9109 (M); AS 9109 (S)

Shirley Scott's deft jazz organ stylings throughout this LP are a treat for her followers, as well as an impressive introductory piece for newcomers.

COMEDY SPECIAL MERIT

TOGETHERNESS

Allan Sherman. Warner Bros. 1684 (M), WS 1684 (S)

Sherman's fans will find much in this parody collection to delight them, including his latest single, "Westchester Hadassah," "Strange Things in My Soup," "Down the Drain," "Spanish Flea" and the title song are among the other imaginative numbers.

LOW PRICE RELIGIOUS SPECIAL MERIT

COUNTRY STARS SING SACRED SONGS

Various Artists. RCA Camden CAL-2136 (M); CAS-2136 (S)

Some top country artists, including Kitty Wells, Don Gibson, Porter Wagoner and Hank Snow, do familiar sacred material. It's all been recorded before, but the content should appeal to a wide range of country buyers.

INTERNATIONAL SPECIAL MERIT

RAVI SHANKAR IN NEW YORK

World Pacific WP 1441 (M); WPS 21441 (S)

Ravi Shankar's reputation mounts each time he performs, and his New York concert at Philharmonic Hall was certainly a testimonial to his talent. Shankar, the master of the Indian sitar, has strongly influenced American pop music and jazz, and his own Indian classical compositions are attracting worldwide listeners. This album could be a strong seller.

☆☆☆☆

FOUR-STAR ALBUMS

The four-star rating is awarded new albums with sufficient commercial potential in their respective categories to merit being stocked by most dealers, one-stops and rack jobbers handling that category.

SOUNDTRACK

HOTEL
Soundtrack. Warner Bros. 1682 (M); WS 1682

THUNDER ALLEY
Soundtrack. Sidewalk T 5902; ST 5059 (S)

POPULAR

BUD SHANK PLAYS MUSIC FROM TODAY'S MOVIES
World Pacific WP 1864 (M); WPS 21864 (S)

THERE GOES MY EVERYTHING
Don Cherry. Monument MLP 8075 (M); SLP 18075 (S)

THIS IS MY COUNTRY
The Johnny Mann Singers. Liberty LRP 3505 (M); LST 7505 (S)

EDDIE BARCLAY PLAYS TODAY'S PARIS
Eddie Barclay & His Orch. Monument MLP 8070 (M); SLP 18070 (S)

THE BOB CREWE ORCHESTRA PLAYS THE 4 SEASONS' HITS
PHM 200-238 (M); PHS 600-238 (S)

BILLY BAXTER & HIS CARNABY ST. VAUDEVILLE BAND
ABC ABC 591 (M); ABCS 591 (S)

THE GREATEST SHOW ON EARTH PRESENTS CIRCUS BRASS
Joe Sherman. RCA Victor LPM 3757 (M); LSP 3757 (S)

A MESSAGE FROM GARCIA
Vic Garcia. ABC ABC 601 (M); ABCS 601 (S)

SOMEWHERE MY LOVE
Alberto Rochi. Audio Fidelity AFLP 2163 (M); AFSD 6163 (S)

COUNTRY

THE UNFORGETTABLE MOON MULLICAN PLAYS AND SINGS HIS GREATEST HITS
Starday SLP 398 (M)

THE NASHVILLE SOUND STRING QUARTET FEATURING RODDY BRISTOL
RCA Victor LPM 3767 (M); LSP 3767 (S)

CLASSICAL

MOZARTINNA
Festival Chamber Orch. (Dorati). MG 50438 (M); SR 90438 (S)

BRAHMS: WELTLICHE UND GEISTLICHE CHORMUSICK
Monteverdi-Chor (Joergens) Telefunken LT 43100 (M); SLT 43100 (S)

SCHUMANN: SYMPHONIC ETUDES, OP 13/SCENES FROM CHILDHOOD OP 15
Paul Badura-Skoda. Westminster W 9342 (M)

BUSONI: VIOLIN SONATAS 1 & 2
Hyman Bress-Bengt Johnson. L'Oiseau-Lyre OL 296 (M); SOL 296 (S)

RAMEAU: LE TEMPLE DE LA GLOIRE/GRETRY: SUITE
English Chamber Orch. (Leppard). L'Oiseau-Lyre OL 297 (M); SOL 297 (S)

MARTINU: SINFONIETTA GIOCOSA PIANO CONCERTO NO. 4
Prague Symphony (Smatacek) Brno State Philharmonic (Pinkas). Artia ALP 712 (M); ALPS 712 (S)

MOZART: 22 CANONS
Vienna Academy Chorus (Theuring) Westminster W 9623 (M)

FREDERICK THE GREAT/QUANTZ: FIVE SONATAS FOR FLUTE AND HARPSICHORD
John Wummer-Fernando Valenti. Westminster W 9076 (M)

RIMSKY/KORSAKOV: TSAR SALTAN
Various Artists (Nebolsin). Bruno BR 2301-13L (M)

F. COUPERIN: 4 SONATES EN TRIO
Ensemble Instrumental (Petit). Societe Francais Du Son 174.161 (M); SXL 20.161 (S)

FRANZ SCHUBERT TWO STRING QUARTETS
Allegri String Quartet. Westminster XWN 19122 (M); WST 17122 (S)

FRANCOEUR: 4 SONATAS
Bobalil-Lamy-Petit. Societe Francais Du Son 174.155 (M); SXL 20.155 (S)

A PROCESSION WITH CAROLS
Choir of King's College, Cambridge (Willcocks). Argo RG 5240 (M); ZRG 5240 (S)

ITALIENISCHE SOLOKONZERTE
Various Artists. Concerto Amsterdam Telefunken AWT 9499 (M); SAWT 9499 (S)

LA FETE DE SAINT MICHEL
Choeur des Moniales de l'Abbaye Notre-Dame d'Argentan (Garjard). Societe Francais Du Son 174.146 (M); SXL 20.146 (S)

BAUREN-, TANZ- UND STRASSENLIEDER
Studio der Fruehen Musik. Telefunken AWT 9486 (M); SAWT 9486 (S)

BYRD: MASS FOR FIVE VOICES
Choir of King's College, Cambridge (Willcocks), Argo RG 5226 (M); ZRG 5226 (S)

BYRD: MASS IN THREE PARTS—MASS IN FOUR PARTS
Choir of King's College, Cambridge (Willcocks). Argo RG 5362 (M); ZRG 5362 (S)

GREGORIAN GESAENGE
Capella Antiqua Muenchen Choralschola (Ruhland). Telefunken AWT 9493 (M); SAWT 9493 (S)

LOW PRICE CLASSICAL

BRUCKNER: SYMPHONY NO. 6
Leipzig Gewandhaus Orch (Bongartz). Philips World Series PHC 9048 (M-S)

MARTINU: SYMPHONY No. 4
Czech Philharmonic (Turnovsky). Parliament PLP 621 (M); PLPS 621 (S)

STRAVINSKY: PETROUCHKA
Concertgebouw Orch. (Rosbaud). Philips World Series PHC 9051 (M-S)

LALO: SYMPHONIE ESPAGNOLE/RAVEL: TZIGANE
Ida Haenel/Czech Philharmonic (Ancerl). Parliament PLP 620 (M); PLPS 620 (S)

FAMOUS OVERTURES, Vol. I
Czech Philharmonic (Ancerl/Chalabala) Parliament PLPS 622 (M); PLPS 622 (S)

TRUMPET CONCERTOS
Maurice Andre/Rouen Chamber Orch. Beaucamp) Philips World Series PHC 9049 (M-S)

BRAHMS: SEXTET IN B FLAT OP. 18
Berlin Philharmonic Octet. Philips World Series PHC 9050 (M-S)

BACH: EASTER ORATORIO
Various Artists/Heinrich Schutz Chorale of Heilbronn/Pforzheim Chamber Orch. (Werner). Music Guild MG 144 (M); MS 144 (C)

BEETHOVEN: STRING QUARTETS Nos. 16 & 6
Janacek Quartet. Parliament PLP 623 (M); PLPS 623 (S)

BEETHOVEN: QUARTET NO. 14
Vlach Quartet. Parliament PLP 625 (M); PLPS 625 (S)

JAZZ

BRING IT HOME TO ME
Blue Mitchell. Blue Note BLP 4228 (M); BST 84228 (S)

STRUCTURALLY SOUND
Booker Ervin. Pacific Jazz PJ 10119 (M); 20119 (S)

THE FOX & THE HOUNDS
Eddie (Lockjaw) Davis. RCA Victor LPM 3741 (M); LSP 3741 (S)

SIMPLICITY
Joe Pass. World Pacific WP 1865 (M); WPS 21865 (S)

GOSPEL

THE SOUL OF THE CONSOLERS
Nashboro 7037 (M)

RELIGIOUS

EASTER AT RIVERSIDE
Louis Natale/Frederick Swann. Westminster XWN 19125; WST 17125

LOW PRICE CHILDREN'S

THE ADVENTURES OF BULLWHIP GRIFFIN
Various Artists. Disneyland DQ 1291 (M)

SPOKEN WORD

HOMER: THE ILIAD
Anthony Quayle. Caedmon TC 1196 (M)

STORIES OF SHERLOCK HOLMES, VOL. 3
Basil Rathbone. Caedmon TC 1220 (M)

SETON: LOBO AND SILVERSPOT
Ed Begley. Caedmon TC 1217

INTERNATIONAL

NUESTRAS AMERICAS
Trio Los Rubios. Tico LP 1134 (M); SLP 1134 (S)

ESPANA MAGNIFICA!!
Waldo De Los Rios. UA International UN 14512 (M); UNS 15512 (S)

WANDERING TROUBADOURS VISIT ITALY
Kama 1011 (M)

☆☆☆

THREE-STAR ALBUMS

The three-star rating indicates moderate sales potential within each record's music category.

POPULAR

ROUVAUN SINGS LOVE SONGS
Kalamo 42525 (M)

COUNTRY

TOMMY SCOTT'S COUNTRY CARAVAN
Request SRLP 6027 (S)

CLASSICAL

VILLA-LOBOS: THE BABY'S FAMILY
Jose Echaniz. Westminster W 9343 (M)

QUENTIN: 4 SONATES EN TRIO
Trio de Paris. Societe Francaise Du Son 174.164 (M), SXL 20.164 (S)

JAZZ

A LITTLE TASTE
John (Hammond) Smith. Riverside 496 (M)

New Album Releases

☐ ABC

NICK DEMETRIUS & THE ATHENIAN FORUM—A Touch of Greece; ABC 603
FRANKIE LAINE—I'll Take Care of Your Cares; ABC 604
BOB THIELE & HIS HAPPY TIMES ORCH.—Thoroughly Modern; ABC 605

☐ ARGO

BACH. ST. JOHN PASSION—Peter Pears/Various Artists; Philomusica (Jones); RG 5270-2, ZRG 5270-2
BYRD MASS IN THREE PARTS/MASS IN FOUR PARTS—Choir of King's College, Cambridge (Willcocks), RG 5362, ZRG 5362
BYRD: MASS FOR FIVE VOICES—Choir of King's College, Cambridge (Willcocks); RG 5226, ZRG 5226
HAYDN. CONCERTOS FOR HORN—Barry Tuckwell/Academy of St Martin-in-the-Fields (Marriner). RG 5498, ZRG 5498
HAYDN HARMONIEMESSE—Various Artists/Academy of St Martin-in-the-Fields (Guest); RG 515, ZRG 515
HAYDN: NELSON MASS—Various Artists/London Symphony (Willcocks); RG 5325, ZRG 5325
A PROCESSION WITH CAROLS—Choir of King's College, Cambridge (Willcocks); RG 5240, ZRG 5240
RAWSTHORNE. STRING QUARTETS NOS. 1, 2, & 3—Alberni String Quartet; RG 5489, ZRG 5489
VIVALDI GLORIA/PERGOLESI: MAGNIFICAT—Various Artists/Academy of St. Martin-in-the-Fields (Willcocks); RG 505, ZRG 505

☐ BROADSIDE

VARIOUS ARTISTS—Poems for Peace; BR 465

☐ CAEDMON

SOPHOCLES: ANTIGONE—Various Artists; TRSM 320, TRSM 320-S

☐ CAPITOL

MARLENE DIETRICH—Wiedersehen Mit Marlene; DT 10282 (S)
BOTHO LUCAS CHOIR—From Germany With Love; T 10453, ST 10453
MATT MONRO—Invitation to the Movies; T 2730, ST 2703
RAVEL: BOLERO/OTHER FAVORITES—Pittsburgh Symphony (Steinberg), P 8652, SP 8652

☐ CAPITOL IMPORTS (Argentina)

REQUINTO GONZALEZ—Romanca en Cuerdas. SLDF-4317 (S)

☐ CAPITOL IMPORTS (FRANCE)

JORDI COLL—Egyptian Nights; 300 V 115 (M)
JEAN SABLON—Mes Premieres Chansons; 40166 (M)
BACH. PARTITAS NO. 4 IN D MAJOR, NO 6 IN E MINOR—Alexis Weissenberg. ASDF 897 (S)
GRETRY: CONCERT IN C MAJOR; GLUCK CONCERT IN G MAJOR: DEVIENNE: CONCERTO IN D MAJOR—Michel Debost Toulouse Chamber Orchestra (Auriacombe). SAXF 1044 (S)
MOLIERE L'ECOLE DES FEMMES—Louis Jouvet & others; 331/3 (M)

☐ CAPITOL IMPORTS (SPAIN)

EL MONDO LIRICO DE FEDERICO GARCIA LORCA—Lina Richarte; LCLP 139

☐ COLUMBIA

MALCOLM BOYD—Happening-Prayers for Now; CL 2657, CS 9457
CHARLIE BYRD—Hollywood Byrd; CL 2652, CS 9452
BOB DYLAN'S Greatest Hits; KCL 2663, KCS 9463

☐ COMMAND

ROBERT MAXWELL—Anytime!; RS 913, RS 913SD

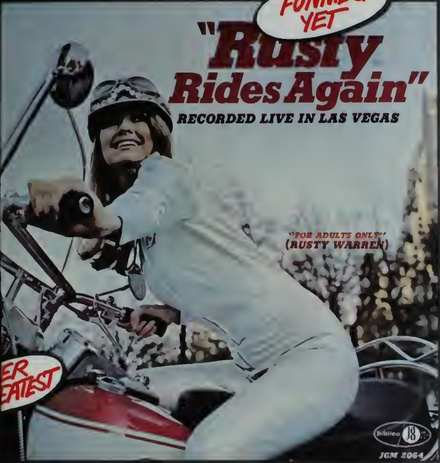
☐ CONTRAST

VARIOUS ARTISTS—Music for the Big Scene; CRM 1999, CRS 1999

☐ CRI

COWELL/SEMMLER: TRIOS — Philharmonia Trio, CRI 211 (M)
STEVENS/LESSARD: SONATAS/GROSS; EPODE—Reito/Greenhouse/Pressler; CRI 208 (M)
THOMPSON SONATA DI CHIESA/PRAISES AND PRAYERS/VIOLIN SONATA—Various Artists; CRI 207 (M)

(Continued on page 46)



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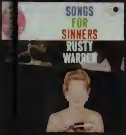
R TY RIDES AGAIN JGM 2064



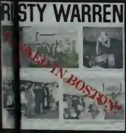
SO FOR SINNERS — JGM 2024

KNOCKERS UP! — JGM 2029

SINSATIONAL — JGM 2034

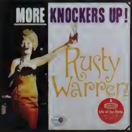
RUSTY WARREN BOUNCES BACK — JGM 2039

RUSTY WARREN IN ORBIT — JGM 2044



BA D IN BOSTON — JGM 2049

SEX-X-PONENT — JGM 2054



MORE KNOCKERS UP — JGM 2059

PORTRAIT ON LIFE (Rusty Sings Legit) — JGM 5025

RUSTY WARREN'S COMEDY E.P.'s for JUKE BOXES

EP 2039 — "Knockers Up" — "Basin" — "Bounce Your Boobys" — "Red River Sally"

EP 2049 — "Roll Me Over" — "Do It Now" — "Twist Blues"

EP 2059—"I Like Everybody"—"Waltz Me Around Again Willie" — "Green Back Dollar" — "The Sexy Life"

EP 2069—"Red River Sally"—"Steel Driving Men"

OTHER JUBILEE "LIFE OF THE PARTY" COMEDY BEST SELLERS

DOUG CLARK & THE HOT NUTS
- Nuts to You — Gross 101
- On Campus — Gross 102
- Home Coming — Gross 103
- Rush Week — Gross 104
- Panty Raid — Gross 105

RITCHIE BROTHERS
- Bottoms Up — JGM 2037
- In Pow-Wow — JGM 2055

SAUCY SYLVIA
- Agent 0069 — JGM 2060
- Sex Is The Thing (that started it all) — JGM 2063

- Over Sexteen Vol. 1 — JGM 2017
- Over Sexteen Vol. 2 — JGM 2019
- Larry Storch at The Bon Soir — JGM 2033
- At The Palace with Smith & Dale — JGM 2035
- The Other Side of Lee Tully — JGM 2036
- Cocknbull Tales — Roy Awbrey — JGM 2038
- The Spice is Right — Ruth Wallis — JGM 2050
- The Funny Side of Rudy Vallee — JGM 2051
- A Wet Bird Never Flies at Night — Jackie Vernon — JGM 2052
- Riscotheque Sat. Night — Autry Inman — JGM 2055
- Riscotheque—Vol. 2— Autry Inman — JGM 2056
- Stories Our Jewish Mother Forgot to Tell Us — Barton Bros. — JGM 2061

KERMIT SCHAFER'S Radio & TV Bloopers
- Comedy of Errors — JGM 2001
- Slipped Disks — JGM 2002
- Prize Bloopers — JGM 2003
- Super Bloopers — JGM 2004
- Off The Record — JGM 2005
- Station Breaks — JGM 2006
- Funny Boners — JGM 2007
- Foot 'n' Mouth Club — JGM 2008
- Sports Blooper — SPMB 9
- Quiz Blooper — QPMB 10
- Washington Blooper — WPMB 11

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A SMASH MOVIE

NEW YORK TIMES

"A THOROUGHLY DELIGHTFUL MOVIE! A JOYOUSLY SYNCOPATED FROLIC . . . JULIE ANDREWS IS ABSOLUTELY DARLING AND DELICIOUSLY SPIRITED!" —Bosley Crowther

NEW YORK POST

"JULIE ANDREWS, THAT WONDERFUL ACTRESS AND SINGER, IS THAT WONDERFUL GIRL, 'MILLIE'! It has so many varied pleasures —cast and talents, songs and humor! The Jewish wedding sequence is a show-stopper!" —Archer Winsten

NEW YORK DAILY NEWS

"★★★★! HIGHEST RATING! A Winner . . . Julie Andrews, darling of the world, is wonderful! It's all outrageously funny! See for yourself and be caught in one surprise after another!" —Wanda Hale

WORLD JOURNAL TRIBUNE

"A WILD, BRILLIANTLY DELIGHTFUL ENTERTAINMENT! JULIE ANDREWS IS SIMPLY THE MOST VERSATILE PERFORMER IN ALL OF SHOW BUSINESS! IT'S A LILTING LIGHTHEARTED TRIUMPH!" —Jack O'Brian

"THOROUGHLY SMASHING!—MADLY NUTTY! THE AUDIENCE LOVED IT!"

AND A SMASH ALBUM

Billboard

SOUNDTRACK SPOTLIGHT

THOROUGHLY MODERN MILLIE
Soundtrack. Decca DL 1500 (M); DL 71500 (S)

Back to the wild fun-filled days of the 1920's, to flappers, Stutz Bearcats, "Baby Face," "Poor Butterfly" and "Rose of Washington Square." Back to a tuneful happy soundtrack for a tuneful happy new film. The three songs are here, with Julie Andrews, Carol Channing and a high-powered promotion that should insure album sales.

Cash Box

A POP PICK

THOROUGHLY MODERN MILLIE—Original Soundtrack (Andrews, Channing)—Decca DL 1500/71500

The original soundtrack from the flick "Thoroughly Modern Millie" captures the bouncy rollicking quality of the film. Eight-time Oscar winners Sammy Cahn and James Van Heusen composed two new songs, "The Tapioca" and "Thoroughly Modern Milly," and Andre Previn arranged, conducted and scored all the warm, happy music. The LP, a potpourri of new songs and old favorites, should be a biggie.

record world

★ AN ALBUM OF THE WEEK PICK

"Thoroughly Modern Millie" flick stars Julie Andrews, Carol Channing, Mary Tyler Moore and Beatrice Lillie—mostly Julie here—doing old and new favorites (Decca DL 71500).

VARIETY

"THOROUGHLY MODERN MILLIE" (Decca). The soundtrack album of the film, "Thoroughly Modern Millie," preserves the best part of this production—the music. The track is marked by the performances by Julie Andrews and Carol Channing on a group of songs that recapture the jazzy atmosphere of the 1920s. Miss Andrews has several standout cuts of the pic title song, plus the rousing "Jewish Wedding Song," "Poor Butterfly," and "Jimmy." Miss Channing is spotlighted in a couple of flavorsome performances of "Jazz Baby" and "Do It Again."

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HOLD ME—BERT KAEMPFERT AND HIS ORCHESTRA
DL 4860 (M) • DL 74860 (S)

QUIET NIGHTS—PETER DUCHIN
DL 4866 (M) • DL 74866 (S)

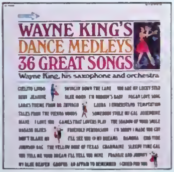
SONGS FROM "THOROUGHLY MODERN MILLIE"—THE DUKES OF DIXIELAND
DL 4864 (M) • DL 74864 (S)

LOVE MAKES THE WORLD GO AROUND—KITTY WELLS
DL 4857 (M) • DL 74857 (S)

COUNTRY FEVER—RICK NELSON
DL 4827 (M) • DL 74827 (S)

GOOD TIME MEDLEYS—THE JONAH JONES QUARTET
DL 4861 (M) • DL 74861 (S)

SWING AND SWAY IN HAWAII—SAMMY KAYE AND HIS ORCHESTRA
DL 4862 (M) • DL 74862 (S)



WAYNE KING'S DANCE MEDLEYS
DL 4848 (M) • DL 74848 (S)

THE MOST OF "BIG" TINY LITTLE
CRL 57494 (M) • CRL 757494 (S)

BRUCKNER—THE CINCINNATI SYMPHONY ORCHESTRA
DL 10139 (M) • DL 710139 (S)

FOR THE FIRST TIME—THE SWINGIN' SIX
DL 4840 (M) • DL 74840 (S)

WAIKIKI CALLS—SONNY KAMAHELE AND THE SURF SERENADERS
DL 4820 (M) • DL 74820 (S)

THE WIZARDRY OF GREG HATZA
CRL 57493 (M) • CRL 757493 (S)

Billboard TOP LP's

★ STAR performer—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.

Record Industry Association of America seal of certification as million dollar LP's.

This Week	Last Week	Title	Wks on Chart
1	1	MORE OF THE MONKEES	11
2	2	MAMA'S AND THE PAPA'S DELIVER	5
3	3	THE MONKEES	28
4	4	DR. ZHIVAGO	57
5	5	MT CUP RUNNETH OVER	7
6	6	BETWEEN YHE BUTTONS	9
7	11	YHE BEST OF THE LOVIN' SPOONFUL	5
8	9	YHE SOUND OF MUSIC	109
9	[illegible]	S.R.O.	19
10	[illegible]	GEORCY GIRL	8
11	8	SUPREMES SING HOLLAND DOZIER-HOLLAND	9
12	12	YHE TEMPTATIONS GREATEST HIYS	18
13	13	MERCT, MERCT, MERCY	8
14	[illegible]	A MAN AND A WOMAN ("Un Homme Et Une Femme")	22
15	[illegible]	THERE'S A KIND OF HUSH ALL OVER YHE WORLD	5
16	[illegible]	COLLECTIONS	3
17	[illegible]	WONDERFULNESS	47
18	9	SUGAR	[illegible]
19	[illegible]	SPIRIT OF '67	16
20	[illegible]	THAT'S A LIFE	[illegible]
21	21	WHIPPED CREAM & OTHER DELIGHTS	[illegible]
22	[illegible]	TINY BUBBLES	[illegible]
23	[illegible]	MELLOW YELLOW	[illegible]
24	[illegible]	IN THE ARMS OF LOVE	[illegible]
25	[illegible]	SOMEWHERE MY LOVE	[illegible]
26	[illegible]	SUPREMES A' GO-GO	30
27	[illegible]	GOING PLACES	79
28	[illegible]	CARRYIN ON	13
29	[illegible]	YHE MAMAS AND THE PAPAS	29
30	32	FOUR TOPS LIVE!	18
31	33	WINCHESYER CATHEDRAL	2[illegible]
32	30	SERGIO MENDES & BRASIL '66	32
33	31	BILL COSBT IS A VERT FUNNT FELLOW, RIGHT?	60
34	40	BREAKOUT	23
35	[illegible]	NANCY NATURALLT	12
36	38	WHAT NOW MT LOVE	45
37	44	IF YOU CAN BELIEVE YOUR ETES AND EARS	58
38	42	RHAPSODIES FOR TOUNG LOVERS	22
39	62	YEMPTATIONS LIVE!	3
40	36	BORN FREE	19
41	39	WINCHESYER CAYHEDRAL	19
42	43	JIM NABORS SINGS LOVE ME WIYH ALL TOUR HEART	27
43	37	CABARET	15
44	45	SNOOPT VS. YHE RED BARON	10
45	51	BOOTS WITH STRINGS	14
46	41	FIDDLER ON THE ROOF	129
47	34	WHY IS THERE AIR?	86
48	56	TOUNGER THAN YESTERDAT	5
49	53	MAN OF LA MANCHA	65
50	46	IN MT LIFE	15
51	59	PARSLET, SAGE, ROSEMARY AND THTME	23
52	52	LOU RAWLS SOULIN'	32
53	54	STRANGERS IN THE NIGHY	44
54	60	MANTOVANI'S GOLDEN HITS	6
55	50	HUMS OF YHE LOVIN' SPOONFUL	18
56	49	COLOR MY WORLD/WHO AM I	9
57	58	GUITAR FREAKOUT	9
58	48	WICKED PICKETT	13
59	57	PSTCHEDELIC LOLLIPOP	20
60	61	BERT KAEMPFERY'S GREATEST HITS	28
61	[illegible]	GREAYEST HIYS OF ALL YIMES	18
62	41	SOMEBODT LIKE ME	17
63	[illegible]	YHE WILD ANGELS	27
64	[illegible]	COT LIVE IF TOU WANY IT	18
65	[illegible]	REVOLVER	33
66	[illegible]	THERE GOES MY EVERYTHING	8
67	[illegible]	HOW GREAY THOU ART	4
68	[illegible]	MAME	42
69	66	JE M APPELLE BARBRA	2[illegible]
70	[illegible]	LADT	4
71	86	SURREALISTIC PILLOW	4
72	6	I NEVER LOVED A MAN THE WAT I LOVE YOU	[illegible]
73	64	GALLANT MEN	[illegible]
74	[illegible]	SECOND GOLD VAULY OF HITS	2[illegible]
75	[illegible]	PROJECYIONS	8
76	73	SPINOUY	25
77	13	SOCK IY TO ME'	2
78	75	GREEN, GREEN GRASS OF HOME	7
79	81	BESY OF YHE ANIMALS	62
80	77	WARM	11
81	93	MANCINI '67	5
82	55	LOU RAWLS LIVE	50
83	90	RAT CONNIFF'S WORLD OF HITS	5
84	94	WALK AWAY RENEE/PRETTY BALLERINA	4
85	82	I STARYED OUT AS A CHILD	80
86	98	IN CASE YOU'RE IN LOVE	4
87	74	AWAT WE A' GO GO	18
88	88	WAYCH OUT	22
89	96	SOUTH OF YHE BORDER	93
90	87	BIG HITS (High Tide and Green Grass)	53
91	84	"S DO! I DO!"	14
92	80	LOVE/DA CAPO	10
93	78	GOLDEN GREATS	26
94	85	THE LONELT BULL	97
95	97	GUANTANAMERA	25
96	137	THE SEA	4
97	109	A MAN AND HIS SOUL	4
98	92	EAST-WEST	28
99	121	LONELY AGAIN	5
100	112	LET'S FALL IN LOVE	4
101	104	YHIS LOVE FOR YOU	4
102	103	MR. MUSIC	28
103	99	ANIMALISM	20
104	108	BEST OF SAM THE SHAM & THE PHARAOHS	6
105	106	DEAN MARYIN'S T.V. SHOW	20
106	101	BEST OF HERMAN'S HERMITS, VOL. 2	20
107	100	GRAND PRIX	5
108	95	A COLLECTION OF SIXTEEN ORIGINAL BIG HITS, VOL. 6	8
109	126	GIMME SOME LOVIN'	4
110	83	RENAISSANCE	15
111	12[illegible]	KIND OF A DRAG	4
112	114	KEEP YHE FAIYH, BABY!	8
113	76	(Yurn On) THE MUSIC MACHINE	13
114	118	SWEET MARIA	5
115	131	CALIFORNIA DREAMIN'	4
116	132	FOUR TOPS ON BROADWAT	2
117	117	JOHN GARY SINGS ESPECIALLY FOR TOU	10
118	79	(You Don't Have To) PAINY ME A PICTURE	10
119	91	YHE HOLLIES—STOP! STOP! STOP!	8
120	11[illegible]	SWINGIN' NEW BIG BAND	16
121	—	FRANCIS ALBERT SINAYRA & ANYONIO CARLOS JOBIM	1
122	138	FIVE BY FIVE	4
123	110	THE ENDLESS SUMMER	11
124	102	YHE IMPOSSIBLE DREAM	40
125	130	GOIN' LAYIN	4
126	107	CHANGES	18
127	123	DOUBLE DYNAMITE	13
128	151	THE DOORS	4
129	135	BUFFALO SPRINGFIELD	4
130	155	MT BEST YO YOU	2
131	140	YHE MARVELETTES	2
132	147	MUSIC YO WATCH GIRLS BT	8
133	149	SO MUCH FOR DREAMIN'	3
134	124	98.6/AIN'T GONNA LIE	4
135	150	SPANISH RHAPSODIES FOR TOUNG LOVERS	2
136	143	DON'T COME HOME A DRINKIN'	2
137	127	MUSIC TO WATCH GIRLS BY	5
138	128	THE BEST OF HERMAN'S HERMIYS	74
139	115	SINAYRA AT THE SANDS	35
140	136	SOFTLT AS I LEAVE YOU	9
141	—	CLAUDINE	1
142	133	YHE PETER, PAUL AND MARY ALBUM	34
143	134	TOUCH MY HEARY	7
144	145	THE SHADOW OF TOUR SMILE	49
145	139	FIVE STAIRSTEPS	4
146	144	ERIC IS HERE	4
147	122	SPANISH EYES	60
148	146	I'LL REMEMBER TOU	51
149	152	CRT	7
150	—	THE ELECTRIC PRUNES	1

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TOP LP's

• Continued from page 42

This Week	Last Week	Title / Artist, Label	Weeks on Chart
151	—	HITS OF OUR TIMES — Lawrence Welk, Dot DLP 3790 (M); DLP 25790 (S)	1
152	153	AND THEN . . . ALONG COMES THE ASSOCIATION — Valiant VLM 5002 (M); VLS 25002 (S)	35
153	129	OUR HERO . . . PAT COOPER — United Artists UAL 3446 (M) (No Stereo)	11
154	162	JOHNNY MATHIS SINGS — Mercury MG 21107 (M); SR 61107 (S)	3
155	—	THOROUGHLY MODERN MILLIE — Soundtrack, Decca DL 1500 (M); DL 71500 (S)	1
156	154	IMPOSSIBLE DREAM — Jerry Vale, Columbia CL 2583 (M); CS 9383 (S)	5
157	160	SATIN' SOMETHIN' — Righteous Brothers, Verve V 5010 (M); V6-5010 (S)	2
158	163	RAIN FOREST — Walter Wanderley, Verve V 8658 (M); V6-8658 (S)	33
159	157	AFTERMATH — Rolling Stones, London LL 3476 (M); PS 476 (S)	41
160	—	SUNDAY NIGHT AT THE MOVIES — Brass Ring, Dunhill D 50015 (M); DS 50015 (S)	1
161	148	HERE WHERE THERE IS LOVE — Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	15
162	173	THE NITTY GRITTY DIRT BAND — Liberty LRP 7501 (M); LST 7501 (S)	2
163	161	LADY GODIVA — Peter & Gordon, Capitol T 2664 (M); ST 2664 (S)	11
164	—	PRESENTING RUBIN MITCHELL — Capitol T 2608 (M); ST 2608 (S)	1
165	166	THE KINKS GREATEST HITS — Reprise R 6217 (M); RS 6217 (S)	34
166	—	ON THE MOVE — Sandler & Young, Capitol T 2686 (M); ST 2686 (S)	1
167	165	SIDE BY SIDE — Sandler & Young, Capitol T 2598 (M); ST 2598 (S)	18
168	168	ALFIE — Billy Vaughn, Dot DLP 3751 (M); DLP 25751 (S)	25
169	167	IT'S ONLY THE GOOD TIMES — Wayne Newton, Capitol T 2635 (M); ST 2635 (S)	11
170	—	YOU'RE A BIG BOY NOW — Soundtrack, [illegible]	1
171	175	THE MAGNIFICENT MEN — Capitol T 2678 (M); ST 2678 (S)	2
172	172	WHAT'S NEW — Sonny Stitt, Roulette R 25343 (M); SR 25343 (S)	2
173	—	FILM ON FILM — Enoch Light & the Light Brigade, Project 3 [illegible]	1
174	174	RAW SOUL — James Brown, King 1016 (M); S 1016 (S)	2
175	—	BRASS IMPACT — Command RS 910 (M); RS 910 SD (S)	1

OK Given for A Paris Group

PARIS — The Municipal Council of Paris has given its approval to a project to establish a Paris Symphony which would rank in stature with the world's leading classical orchestras.

It is planned to create an orchestra of 110 musicians under the conductorship of Charles Munch. The orchestra would be the first in France to employ fulltime musicians, apart from the Orchestre National of the ORTF, the French state radio and television corporation.

Eighty of the musicians of the new orchestra will be recruited from the Societe des Concerts du Conservatoire and the remainder selected after a nationwide competition.

The new orchestra will play at the Gaite-Lyrique theater and foreign soloists and conductors will be invited to appear with it.

Revere's Ride to Gold

NEW YORK — "Midnight Ride" by Paul Revere and the Raiders has been certified a $1 million seller by RIAA. It is the second gold record for an LP the Columbia artists have received. Earlier this year, "Just Like Us" was certified.

Is EMI Eying The Takeover of Northern Songs?

LONDON — With the bid by EMI for the Grade organization, speculation has broken out on possible further expansion moves by the record giant, known to be planning to build up as wide a base as possible for its music-entertainment industry operations.

The rumors have been spreading against the background of EMI chairman Sir Joseph Lockwood's own statement before the Grade bid that his company was on the takeover trail.

EMI has built up strong capital reserves to strike this new expansion theme. And takeovers of British entertainment businesses have the further advantage to the company of reducing its heavy dependence on overseas profits.

Hottest favorite for the next EMI acquisition here has been Northern Songs, publishers of the Beatles' material. Asked if there had been an approach from EMI about a takeover, Northern's Dick James said, "neither my chairman nor I have been approached by anybody."

Classical Notes

Leonard Bernstein shared the spotlight last Monday (3), when **Leopold Stokowski** and the **American Symphony** performed his "Jeremiah Symphony." Brazilian mezzo-soprano **Maria Lucia Godoy**, making her New York debut, impressed in the symphony's last movement and in works of Villa Lobos and Ravel. . . . **Skitch Henderson** will conduct the **Chicago Symphony** in a pop music program on June 21. . . . **William Steinberg** leads the **New York Philharmonic** in Bruckner's "Symphony No. 8" tonight instead of the previously scheduled "Bluebeard's Castle." The Bartok work was replaced because of the indisposition of mezzo - soprano **Regina Resnik**, who is suffering from laryngitis.

Soprano **Joan Sutherland** sings in Delibes' "Lakme" on Monday (10) at the Seattle Opera, her first American appearance in the role. Four repeat performances are scheduled. Next April, Miss Sutherland will appear in Mozart's "Don Giovanni" with the company. Pianist **Christoph Eschenbach** will give an Oct. 7 recital at Expo 67. . . . Soprano **Martina Arroyo** will give her first Prague recital on May 23. She also will sing in Zurich, at the Festival of Two Worlds in Spoleto, and at the Vienna Festival, where she will appear in Mahler's "Symphony No. 8." . . . Tenor **Jess Thomas** and mezzo-soprano **Irene Dalis** will sing the title roles in Wagner's "Tristan und Isolde" for the first times in their respective careers in October with the San Francisco Opera. **FRED KIRBY**

Nashville Symphony

• Continued from page 32

the Ford Foundation, which is to be matched by local funds over a five-year period. In addition, the foundation supplies $100,000 in five annual payments for the symphony's normal growth, and another $100,000, also split into five annual payments, for the development of new services.

These funds helped Page develop the Symphony Concert Orchestra with a nucleus of 24 full-time paid musicians. He also directs the Symphony Chorus, conducts two Pops concerts and has delivered seven pre-concert lectures a year. Also leaving the association is Ben Deutschman, artist management director, who formerly was associated with Decca Records in New York City.

The orchestra's last performances under Page will be April 23, 24 and 25 featuring a concert version of Verdi's "Aida" with soprano Phyllis Curtain, who was the orchestra's first soloist under Page's direction.

Honor Toscanini

• Continued from page 32

Chorus. Italy's president Giuseppe Saragat and Gianandrea Gavazzeni, La Scala's artistic director spoke. At Parma local officials and RCA-Italiana officials joined Saragat at the Town Hall and Toscanini's birthplace, now a museum. The Parma Opera Co. presented the second scene of Act II of Verdi's "Aida." At Florence, Claudio Abbado conducted Verdi's "Te Deum" at the Maggio Musicale. Also shown at Rizzoli's was Toscanini conducting the NBC Symphony in "Siegfried's Funeral March" from Wagner's "Goetterdammerung."

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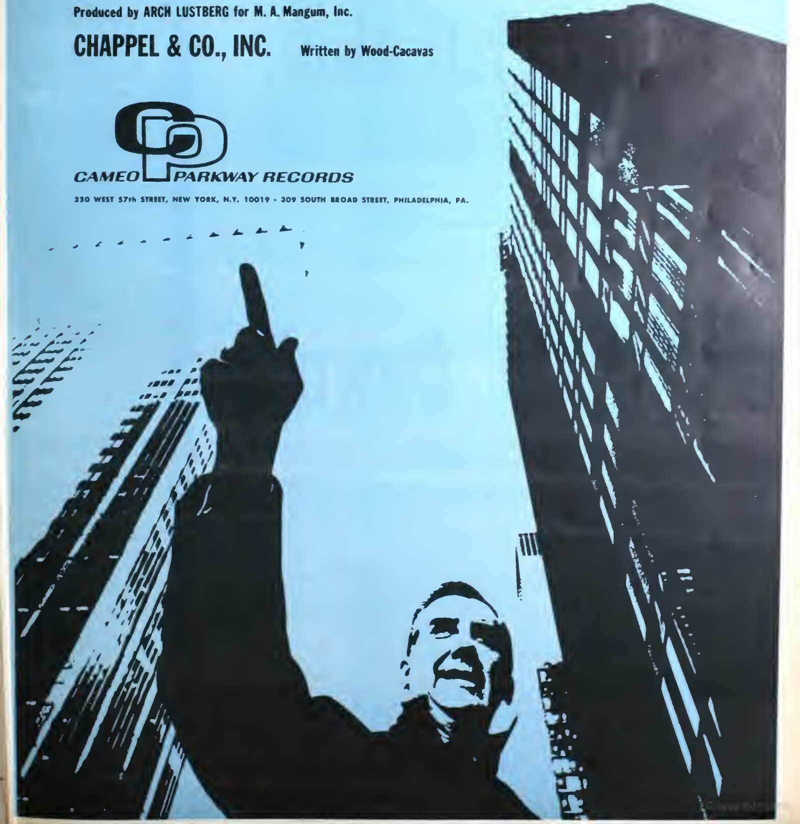

New Album Releases

• *Continued from page 38*

☐ DOT

LENNON SISTERS—Somethin' Stupid; DLP 3797, DLP 25797

☐ DUNHILL

THE BRASS RING—Disadvantages of You; D 50017

☐ ELEKTRA

HARVEY BROOKS—How to Play Electric Bass, EKL 312, EKS 7312

THE INCREDIBLE STRING BAND, EKL 322, EKS 7322

☐ EPIC

DAVID HOUSTON—A Loser's Cathedral; LN 24303, BN 26303

THE YARDBIRDS Greatest Hits; LN 24246, BN 26246

BEETHOVEN SYMPHONIES NOS. 5, 6, & 9, Various Artists/Cleveland Orchestra (Szell); SC 6063, BSC 163

BRUCH/MENDELSSOHN: VIOLIN CONCERTOS —Josef Suk/Czech Philharmonic (Ancerl); LC 3946, BL 1346

MOZART PIANO CONCERTOS, VOL. IV—Lili Kraus/Vienna Festival Orchestra (Simon); SC 6062, BSC 162

☐ ESP

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☐ L'OISEAU-LYRE

BUSONI: VIOLIN SONATAS 1 & 2—Hyman Bress/Bengt Johnsson; OL 296, SOL 296

RAMEAU: LE TEMPLE DE LA GLOIRE/ GRETRY: SUITE—English Chamber Orchestra (Leppard); OL 297, SOL 297

☐ LONDON

BEETHOVEN: SYMPHONY NO. 7/PROMETHEUS OVERTURE—Vienna Philharmonic (Abbado); CM 9510, CS 6510

☐ MERCURY

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SARAH VAUGHAN—Sassy Swings Again, MG 21116, SR 6116

☐ MGM

SOUNDTRACK—The 25th Hour; ME 4464, SE 4464

VARIOUS ARTISTS—San Remo '67; E 4461, SE 4461

BACH: EASTER ORATORIO—Heinrich Schutz/Various Artists/Chorale of Heilbronn/Pforzheim Chamber Orchestra (Werner); MG 144, MS 144

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BILL JUSTIS—The Eternal Sea; MLP 8078, SLP 18078

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(Continued on page 58)

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CMA Leaves No Milestones Unturned: Opens Hall of Fame

• *Continued from page 1*

affair. Attended by Gov. Buford Ellington, former Gov. Frank Clement, Rep. Richard Fulton and Mayor Beverly Briley, the black-tie ceremony brought hundreds of invited guests and other hundreds of uninvited curious to the architectural masterpiece which fronts Music Row. Each speaker praised the industry and the entertainers, and complimented officials of the Country Music Association who helped to bring this about.

CMA President Paul Cohen (Kapp Records) and board chairman Roy Horton (Peer-Southern) snipped the ribbon with oversized scissors, and the event was duly recorded by film crews of two networks (despite the AFTRA strike), and carried live by WLAC-TV and radio stations WSM and WENO. Following the 15-minute ceremony, the TV color cameras went inside for a tour of the sight-and-sound museum, spotlighting the Hall of Fame plaques and the artifacts.

All-Star Cast

On hand before the cameras were Hall of Fame member Eddy Arnold, Hank Williams Jr., representing his late father; Mrs. Fred Rose, widow of the publisher and writer; Justin Tubb, representing his father, Ernest Tubb; Bill Denny, representing his late father, Jim Denny, and Mildred Acuff, representing her husband, Roy.

The formal opening was followed by a cocktail party.

Andrew Benedict, president of the First American National Bank in Nashville, who headed the fund drive for the building, was not able to attend the opening. However, two other Nashville banks took an active part in the function. Commerce Union Bank hosted a pre-opening dinner and party, and Third National Bank provided its board room meeting facilities for the gathering of the CMA board of directors and officers on Sunday.

The Minnesota family which toured the building on Saturday headed a line that did not let up through the day. More than 1,000 filed through the museum and Hall of Fame, watching films depicting the history of country music, looking at the extremely popular artifacts (somewhat surprisingly the largest crowd attraction) and hearing the musical development of a recording session. There were cars from at least 25 States throughout the day, indicating the magnetism of this long-awaited memorial.

Frances Preston (BMI), who was chairman of the original building committee, recalled that the structure came about through initial planning to place a country music exhibit at the New York World's Fair. This led to the development of plans for a permanent structure. And now, six years later, it is a reality.

It promises to be one of the outstanding tourist attractions in Tennessee. Admission prices are $1 for adults, 50 cents for children under 12.

TEEN-COUNTRY UNIT FORMED

NASHVILLE — A teen-aged country music group, almost unheard of in this day of the teen turn to rock 'n' roll, has emerged from Unidilla, Ga. The group, known as Patsy Dee and the Travelers, cut its first session at RCA Victor studios in Nashville on the Knox Label, set for a June release. The youngsters are 15 to 19. The group plans an extensive cross-country tour this summer on a promotional push. The song they will be pushing, with its teen-country sound, is "Above Suspicion."

KEN ROGERS was in Nashville last week, selecting material for his next session with Tommy Hill. Ken's latest Solar wax, "Crazy Memories," is showing up across the U. S. and Canada. Brite Star Promotion directs Ken's promotion and publicity. If you need Distribution, Major Label Contacts, Booking Agent Contacts, Public Relations, see Brite Star's Ad in Billboard's Classified Mart.

(Advertisement)

ROY HORTON, left, CMA chairman, and Paul Cohen, president, use large scissors to cut the ribbon during dedication ceremonies for the new Country Music Hall of Fame and Museum.

Colo. Fest Set June 5-10

DENVER — The fifth annual Colorado Country Music Festival will be held in the 4 Seasons Club here, June 5-10.

Gladys Hart, festival director, said the event this year would honor Gov. John Love for his contributions to country music.

Included on the schedule is a recording session. Country music promoters in the Denver area are trying to establish that city as a recording center. There also will be a broadcasters' meeting, and a gathering of songwriters, publishers and distributors.

Fan clubs will take part in a luncheon, and there will be an award dinner, a dance and a C-M-F show.

Vox "Wah Wah"

NASHVILLE—This city received its introduction to the Vox "Wah Wah" recently in demonstrations at the Kurtz Piano Co. This amplified sound for all electronic instruments was played before an audience that included most of the big names in the Nashville music industry. Vox is a division of the Thomas Organ Co.

Looks Like the Sheriff Has a

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Monument Swings With Spring Drive

NASHVILLE — Monument Records is releasing nine new LP's with a special "Swinging Into Spring" sales campaign.

Featured is "The Eternal Sea" by Bill Justis, recorded by musicians in London.

In the pop vein, there is a Don Cherry release of the country hit, "There Goes My Everything," The Hangmen's "Bitter Sweet," and Boots Randolph's "Sax Sational."

On the strictly country side are albums featuring Bill Walker ("The Walker Way") and Jeannie Seely ("Thanks, Hank"). The latter features 12 hit songs written by Hank Cochran.

Among the new foreign product releases are two new LP's featuring French artist Charles Aznavour. "Le Gran Charles," newly recorded package, offers a selection of Aznavour's choice of his all time hits. They've all been re-recorded in Aznavour's contemporary style.

Another Aznavour album, geared heavily for the Spanish market, is "Canta En Espanol" ("Songs in Spanish").

Two other LP's of special interest in the campaign include "Barclay Plays Today's Paris" by Eddie Barclay and his orchestra, and "The Best of the Bossa by Brazil's Best." This features many of Brazil's top musicians, and showcases current favorites in that country.

This campaign emphasizes the label's all-market push and diversity.

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I'm looking for a pro-writer with a good track record on the Nashville sound. Must have contacts with talent (perhaps with A & R men), have written songs I would recognize, have had a good number of them recorded. You have lyric ideas, but stronger on the melody end, and would enjoy collaborating (by tape recorder) with a writer with melody ideas but stronger on lyrics.
I've had a few hundred songs recorded, some which became standards, a few that sold a million. I haven't had a collaborator for five years.
No amateurs, please . . . and don't send songs, records, or tapes. (They'll be returned unopened.) Just write, telling me who you are, what you have done, what you can do; and describe any contractual tie-ups.

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There's More Than One Business Like Show Business for Artists

By BILL WILLIAMS

NASHVILLE—Outside interests are a way of life in the music industry of Nashville. Seldom is an individual involved, directly or indirectly, in only one phase of business activity.

These interests range from real estate to radio stations, from cattle raising to refereeing at wrestling matches, and from restaurants to retail stores.

Many of the individuals are silent partners in investments; others are quite open about their dealings.

Roy Acuff, who for many years operated Dunbar Cave at Clarksville, Tenn., and a museum in the Smoky Mountains, now has his exhibits shop in Nashville. When not playing dates, members of his group, the Smoky Mountain Boys, work there. Next door is a music store owned by Shot Jackson, long-time member of Acuff's organization, and across the street is the Ernest Tubb Record Shop, which booms Tubb's recording through a loudspeaker to the pedestrians in the neighborhood.

One Pub Interest

Virtually everyone in the music industry—artist, promoter, booker, etc.—owns or has an interest in at least one publishing company. This is an area in which the silence is sometimes deafening. Others are quite open about their affiliations.

Billy Grammer makes guitars, and that's a literal statement. Busy hours at a time in the shop, he takes an active part in the construction of the instruments which bear his name. Loretta Lynn runs rodeos. Jim and Jesse operate a cattle farm at Gallatin, Tenn., some 30 miles from Nashville. Hank Snow, long-time owner of a music store, has just closed his business. Poor location, inadequate parking facilities, and Hank's prolonged absences are factors in the shut-down.

Faron Young, along with other interests, operates Music City News, a consumer newspaper published monthly in Nashville.

Teddy and Doyle Wilburn take an active part in the Wil-Helm Agency, and have their own publishing firm. The Willis Brothers have their own recording company which specializes in commercial jingles. Eddy Arnold is one of the most successful real estate developers in the area, and has had past investments in baseball and the like. Roy Drusky is the local manager of SESAC.

Owns Stations

Buck Owens is in the publishing, management, and allied businesses; the Jordanaires operate a sweater shop on Music Row. Chet Atkins has scores of business investments, primarily in real estate. Mary Reeves, widow of Jim Reeves, has radio, publishing and talent interests. Audrey Williams also is involved in several phases, including movies.

Owen Bradley, Decca's a&r man, has numerous interests. They involve real estate for the most part. The real estate speculations run from land to apartment houses. His brother, Harold, also is an active investor. Songwriter John Loudermilk has done some real estate investing. Singer Dottie Dillard has a large music-row apartment house among her holdings. Gene Autry also has been successful in the fields of radio and real estate. Bob Benson, gospel music official, is a recent real estate investor.

Perhaps the most unusual outside activity is that pursued by WSM's Ralph Emery who, among other things acts as referee of wrestling matches. Those of the music industry also are the most susceptable to the pressures of investment brokers. And they are frequently sought out for partnerships in corporate ventures.

Occasionally, they get their fingers burned. One ill-fated undertaking was the construction of a new automobile racetrack in the city, in competition to one already established. Some have been hurt on radio investments. Rarely, though, has anyone suffered on a real estate investment.

Music is big business in Nashville, and so are the other businesses of those in the music industry.

Tillis in Pleasant Dilemma—'Successfulitis' on 2 Fronts

NASHVILLE — Mel Tillis has an enviable dilemma. His own records are selling so well he is besieged with personal appearances, which cut down on the time he can spend writing hits for others.

Right through this gap he happens to have one of the hottest pens in the music industry, with songs he has written on virtually all of the charts, and songs he sings himself also riding high. Paradoxically, his current single hit "Life Turned Her That Way" was written by Harlen Howard.

All told, however, Tillis currently has 18 of his songs (including those on album) on the charts. This may be a record. Additionally, his tunes are in immediate demand. On a recent Friday he had three of his songs demonstrated. All three were placed the following Monday. Waylon Jennings took one, Bobby Helms another; Frank Jones took the third for an unnamed Columbia artist. About a month ago, he wrote a song with Danny Dill, and 24 hours later Carl Smith was recording it.

It was Tillis and Dill who combined to write "Detroit City" in 1963. An instant hit for Bobby Bare, it since has been recorded, as a single or in an album, by 26 different individuals or groups, including two recent recordings in Germany by the Hometowners and Fats and His Cats—Nur Noch Einmal Nach Haus.

It was recorded by Tom Jones and by the Norman Luboff Choir, by Kai Winding and by the Four Preps, by Walter Brennan, Grandpa Jones, Roy Drusky, Webb Pierce, Lester Flatt and Earl Scruggs, Charlie Pride, Kelso Herston, Jan and Dean, Billy Grammer, Robert Cogoi, Billy Liebert, Tommy Tedesco, the Cumberland Valley Clan, Tom Bell, Billy Hutch, and by r&b specialists Arthur Alexander, Joe Tex and Jerry Lee Lewis. The Jordanaires also made a recording.

Tillis, who writes exclusively for Cedarwood, has two big tunes going on the country charts: Waylon Jennings' "Mental Revenge," and Johnny Darrell's "Ruby, Don't Take Your Love to Town."

A long-time Air Force baker, Tillis also was a fireman on a railroad, and once delivered a milk route. He has had more than 400 songs recorded, and has won 15 BMI awards.

Catalina Formed

DAYTONA BEACH, Fla. — Catalina Records has been formed by Ron Fraiser, air personality at WROD here. Paul Hanas is executive vice-president. Distributors are now being lined up. First release will feature Fraiser, who has recorded for Ace Records and Chevron Records. He wrote "You" and "Another Girl."

"I Wrote A Song Called 'Paper Mansions.' Dottie West Breathed Life Into It With A Great Performance. It's Growing Into A Giant.

Thank you, Dottie!"

Ted Harris.

"PAPER MANSIONS"

by

Dottie West

RCA VICTOR 9118

Published by:

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Billboard SPECIAL SURVEY for Week Ending 4/15/67

HOT COUNTRY SINGLES

★ STAR Performer—Sides registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
Billboard Award (1)	4	**LONELY AGAIN** Eddy Arnold, RCA Victor 9080 (4 Star, BMI)	9
2	1	**WALK THROUGH THIS WORLD** George Jones, Musicor 1226 (Glad, BMI)	13
3	2	**COLD HARD FACTS OF LIFE** Porter Wagoner, RCA Victor 9067 (Stallion, BMI)	12
4	5	**NEED YOU** Sonny James, Capitol 5833 (Bibo, ASCAP)	8
★5	8	**STAMP OUT LONELINESS** Stonewall Jackson, Columbia 43966 (4 Star, BMI)	11
6	3	**I WON'T COME IN WHILE HE'S THERE** Jim Reeves, RCA Victor 9057 (Metric/Tarran, BMI)	13
7	7	**GET WHILE THE GETTIN'S GOOD** Bill Anderson, Decca 32077 (Stallion, BMI)	14
★8	15	**JACKSON** Johnny Cash & June Carter, Columbia 440'1 (Bexhell/Quartet, ASCAP)	7
★9	11	**URGE FOR GOING** George Hamilton IV, RCA Victor 9059 (Gandolf, BMI)	13
10	9	**DRIFTING APART** Warner Mack, Decca 32082 (Page Boy, SESAC)	10
11	6	**WHERE DOES THE GOOD TIMES GO** Buck Owens, Capitol 58'' (Bluebook, BMI)	14
★12	17	**IT'S SUCH A PRETTY WORLD TODAY** Wynn Stewart, Capitol 5831 (Freeway, BMI)	8
13	14	**MY KIND OF LOVE** Dave Dudley, Mercury 72655 (Vector, BMI)	8
14	10	**WORDS I'M GONNA HAVE TO EAT** Bill Phillips, Decca 32074 (4 Star, BMI)	13
★15	23	**BOB** Willie Brothers, Starday 796 (Jack, BMI)	8
16	18	**SWEET MISERY** Jimmy Dean, RCA Victor 9091 (Cedarwood, BMI)	9
★17	22	**I'LL COME A RUNNIN'** Connie Smith, RCA Victor 9106 (Brush Arbor, BMI)	6
18	12	**HEART WE DID ALL WE COULD** Jean Shepard, Capitol 5822 (Central Songs, BMI)	12
★19	24	**CHARLESTON RAILROAD TAVERN** Bobby Bare, RCA Victor 9098 (Southtown, BMI)	7
20	20	**I DIDN'T JUMP THE FENCE** Red Sovine, Starday 794 (Southtown, BMI)	9
★21	25	**ANYTHING YOUR HEART DESIRES** Billy Walker, Monument 997 (Metro, BMI)	7
★22	31	**PAPER MANSIONS** Dottie West, RCA Victor 9118 (Harbot, SESAC)	5
23	13	**FUEL TO THE FLAME** Skeeter Davis, RCA Victor 9058 (Combine, BMI)	12
24	16	**HE'S GOT A WAY WITH WOMEN** Hank Thompson, Warner Bros. 5886 (Texoma, ASCAP)	11
★25	28	**LIFE TURNED HER THAT WAY** Mel Tillis, Kapp 804 (Wilderness, BMI)	9
★26	41	**JUST BEYOND THE MOON** Tex Ritter, Capitol 5839 (Central Songs, BMI)	4
★27	47	**SAM'S PLACE** Buck Owens, Capitol 5865 (Blue Book, BMI)	3
★28	32	**IF I KISS YOU** Lynn Anderson, Chart 1430 (Greenback/Yonah, BMI)	5
★29	33	**YOUR GOOD GIRL'S GONNA GO BAD** Tammy Wynette, Epic 10134 (Gallico, BMI)	5
★30	35	**COUNTRY MUSIC LOVER** Little Jimmy Dickens, Columbia 44025 (Tree, BMI)	6
31	19	**YOU CAN HAVE HER** Jim Edward Brown, RCA Victor 43845 (Harvard-Big Billy, BMI)	11
★32	43	**DANNY BOY** Ray Price, Columbia 44042 (Boosey & Hawkes, BMI)	4
33	26	**I'M A LONESOME FUGITIVE** Merle Haggard, Capitol 5803 (4 Star, BMI)	18
34	27	**NO TEARS MILADY** Marty Robbins, Columbia 43845 (Mojave/Noma, BMI)	11
★35	40	**I THREW AWAY THE ROSE** Merle Haggard, Capitol 5844 (Bluebook, BMI)	5
36	29	**DUMB BLONDE** Dolly Parton, Monument 982 (Tree, BMI)	13
37	21	**I DON'T WANT TO BE WITH YOU** Conway Twitty, Decca 32081 (Wilderness, BMI)	9
38	38	**FLY BUTTERFLY FLY** Marty Robbins, Columbia 43845 (Mariposa, BMI)	8
39	39	**THE PARTY'S OVER** Willie Nelson, RCA Victor 9011 (Heart of the Hills/Pamper, BMI)	7
★40	54	**WALKIN' IN THE SUNSHINE** Roger Miller, Smash 2081 (Tree, BMI)	3
41	34	**LOVE MAKES THE WORLD GO ROUND** Kitty Wells, Decca 32088 (Walls, BMI)	9
42	42	**ANY OLD WAY YOU DO** Jan Howard, Decca 32096 (Wilderness, BMI)	6
★43	59	**RUBY, DON'T TAKE YOUR LOVE TO TOWN** Johnny Darrell, United Artists 50126 (Cedarwood, BMI)	3
★44	55	**FIFTEEN DAYS** Wilma Burgess, Decca 32105 (Forest Hills, BMI)	4
45	48	**HASTA LUEGO** Hank Locklin, RCA Victor 9092 (T. M., BMI)	7
46	45	**SWEET THANG** Ernest Tubb & Loretta Lynn, Decca 32091 (Su-Ma/Stuckey, BMI)	8
47	49	**WHEN IT'S OVER** Jeannie Seely, Monument 999 (Pamper, BMI)	5
48	37	**TEARS WILL BE A CHASER FOR YOUR WINE** Wanda Jackson, Capitol 5789 (Tree, BMI)	18
49	52	**WHAT AM I GONNA DO NOW** Ferlin Husky, Capitol 5852 (Husky, BMI)	3
50	46	**THE COCKFIGHT** Archie Campbell, RCA Victor 9081 (Ly-Rann, BMI)	6
51	51	**BLAME IT ON MY DO WRONG** Del Reeves, United Artists 50128 (Blue Crest, BMI)	5
52	44	**ALL OF ME BELONGS TO YOU** Dick Curless, Tower 306 (Bluebook, BMI)	11
53	36	**HAPPY TRACKS** Kenny Price, Boone 1051 (Pamper, BMI)	17
★54	66	**YOU GOTTA BE PUTTING ME ON** Lefty Frizzell, Columbia 44023 (Ly-Rann, BMI)	4
★55	72	**JUKEBOX CHARLIE** Johnny Paycheck, Little Darlin' 0020 (Mayhew, BMI)	2
56	56	**WHAT'S THIS WORLD COMING TO** Slim Whitman, Imperial 66226 (Kramer/Whitney, ASCAP)	6
57	57	**GOODBYE CITY, GOODBYE GIRL** Webb Pierce, Decca 32098 (Cedarwood, BMI)	5
58	53	**STOOD UP** Floyd Cramer, RCA Victor 9065 (Blackwood, BMI)	3
59	63	**MENTAL REVENGE** Waylon Jennings, RCA Victor 9146 (Cedarwood, BMI)	3
60	58	**TWO OF THE USUAL** Bobby Lewis, United Artists 50133 (Pamper, BMI)	4
61	65	**BACK TO NASHVILLE TENNESSEE** Stoneman, MGM 13667 (Jack, BMI)	4
★62	75	**I GUESS I HAD TOO MUCH TO DREAM LAST NIGHT** Faron Young, Mercury 72656 (Vanadore & Capchan, BMI)	2
63	67	**JUST AN EMPTY PLACE** Ernie Ashworth, Hickory 1445 (Rose, BMI)	3
64	64	**TWO OF THE USUAL** Don Adams, Jack O' Diamonds 1002 (Pamper, BMI)	3
65	61	**NOTHIN'S BAD AS BEIN' LONELY** Johnny Sea, Warner Bros. 5889 (Unart, BMI)	3
66	71	**DIESEL ON MY TAIL** Jim & Jesse, Epic 10138 (Silver Star/Francis-Marvin, BMI)	3
67	60	**CONSCIENCE KEEP AN EYE ON ME** Norma Jean, RCA Victor 9147 (Piccolo, BMI)	3
68	74	**CUPID'S LAST ARROW** Bobby Austin, Capitol 5867 (Central, BMI)	2
69	70	**I'LL NEVER TELL ON YOU** Roy Drusky & Priscilla Mitchell, Mercury 72650 (Screen Gems-Columbia, BMI)	4
★70	—	**ALL OF ME BELONGS TO YOU** Hank Cochran, Monument 994 (Bluebook, BMI)	1
★71	—	**ALL MY TOMORROWS** Nat Stuckey, Paula 267 (Su-Ma/Stuckey, BMI)	1
★72	—	**NASHVILLE CATS** Lester Flatt & Earl Scruggs, Columbia [illegible] (Faithful Virtue, BMI)	1
★73	—	**I'VE NEVER BEEN LOVED** Leroy Van Dyke, Warner Bros. 7001 (Bryant, BMI)	1
★74	—	**LAST TRAIN TO CLARKSVILLE** Ed Bruce, RCA Victor 9155 (Screen Gems-Columbia, BMI)	1
★75	—	**I COULDN'T SEE** George Morgan, Starday 804 (Starday, BMI)	1

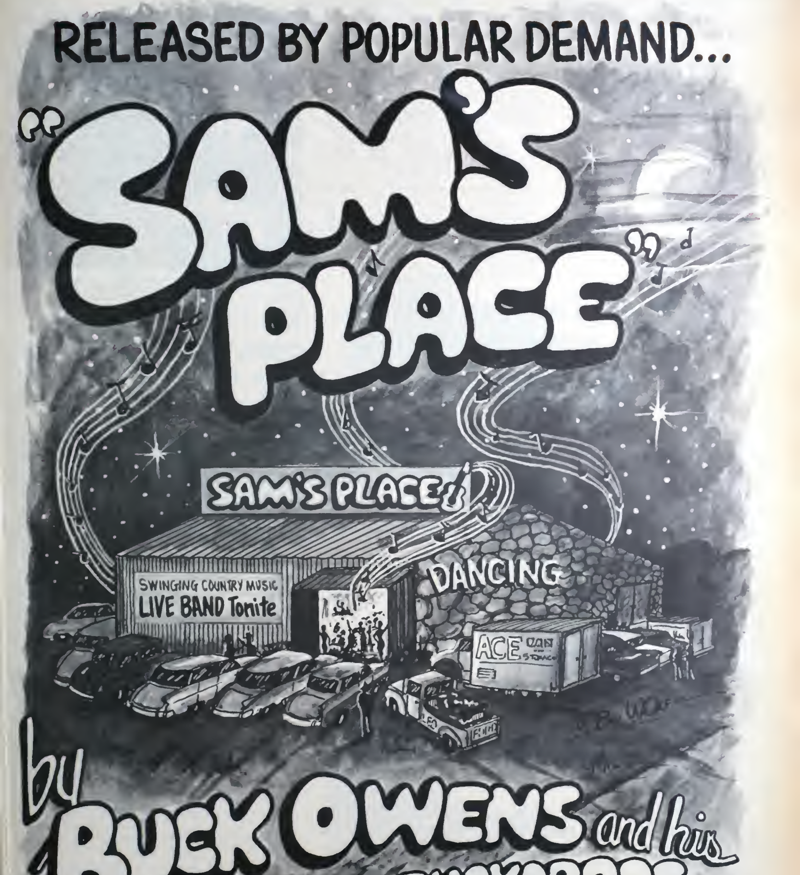
Billboard SPECIAL SURVEY for Week Ending 4/15/67

HOT COUNTRY ALBUMS

★ STAR Performer—LP's registering proportionate upward progress this week

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
Billboard Award (1)	3	**LONELY AGAIN** Eddy Arnold, RCA Victor LPM 3753 (M); LSP 3753 (S)	7
2	1	**THERE GOES MY EVERYTHING** Jack Greene, Decca DL 4845 (M); DL 74845 (S)	14
3	2	**DON'T COME HOME A DRINKIN'** Loretta Lynn, Decca DL 4842 (M); DL 74842 (S)	7
★4	7	**TOUCH MY HEART** Ray Price, Columbia CL 2606 (M); CS 9406 (S)	12
5	5	**DOWNTOWN COUNTRY** Connie Smith, RCA Victor LPM 3725 (M); LSP 3725 (S)	7
6	4	**SOMEBODY LIKE ME** Eddy Arnold, RCA Victor LPM 3715 (M); LSP 3715 (S)	17
7	6	**OPEN UP YOUR HEART** Buck Owens & His Buckaroos, Capitol T 2640 (M); ST 2640 (S)	13
8	9	**GET WHILE THE GETTIN'S GOOD** Bill Anderson, Decca DL 4855 (M); DL 74855 (S)	5
★9	11	**WILMA BURGESS SINGS MISTY BLUE** Decca DL 4852 (M); DL 74852 (S)	5
★10	27	**JIMMY DEAN IS HERE!** RCA Victor LPM 3727 (M); LSP 3727 (S)	4
★11	14	**SOUL OF A CONVICT** Porter Wagoner, RCA Victor LPM 3683 (M); LSP 3683 (S)	7
★12	16	**TWO FOR THE SHOW** Wilburn Brothers, Decca DL 4824 (M); DL 74824 (S)	11
13	15	**NASHVILLE REBEL** Waylon Jennings, RCA Victor LPM 3736 (M); LSP 3736 (S)	15
★14	30	**WALK THROUGH THIS WORLD** George Jones, Musicor MM 2119 (M); MS 3119 (S)	2
15	10	**THE BEST OF SONNY JAMES** Capitol T 2615 (M); ST 2615 (S)	20
16	12	**SWINGING DOORS** Merle Haggard, Capitol T 2585 (M); ST 2585 (S)	25
17	13	**YOURS SINCERELY** Jim Reeves, RCA Victor LPM 3709 (M); SLP 3709 (S)	19
18	19	**GAME OF TRIANGLES** Bobby Bare/Norma Jean/Liz Anderson, RCA Victor LPM 3764 (M); LSP 3764 (S)	7
★19	23	**LEAVIN' TOWN** Waylon Jennings, RCA Victor LPM 3620 (M); LSP 3620 (S)	24
20	8	**YOU AIN'T WOMAN ENOUGH** Loretta Lynn, Decca DL 4783 (M); DL 74783 (S)	28
★21	38	**GEORGE JONES GOLDEN HITS, VOL. 2** United Artists UAL 3566 (M); UAS 6566 (S)	2
★22	25	**THIS I BELIEVE** Bobby Bare, RCA Victor LPM 3688 (M); LSP 3688 (S)	10
23	20	**COUNTRY CHARLIE PRIDE** RCA Victor LPM 3645 (M); LSP 3645 (S)	6
★24	28	**LIFE'S THAT WAY** Mel Tillis, Kapp KL 1514 (M); KS 3514 (S)	4
25	22	**STRUTTIN' MY STUFF** Del Reeves, United Artists UAL 3571 (M); UAS 6571 (S)	5
26	21	**HERE'S WHAT'S HAPPENING** Floyd Cramer, RCA Victor LPM 3746 (M); LSP 3746 (S)	9
27	17	**WITH ALL MY HEART AND SOUL** Dottie West, RCA Victor LPM 3693 (M); LSP 3693 (S)	11
28	18	**UNMITIGATED GALL** Faron Young, Mercury MG 21110 (M); SR 61110 (S)	8
★29	34	**HEART, WE DID ALL WE COULD** Jean Shepard, Capitol T 2690 (M); ST 2690 (S)	3
30	26	**BORN TO SING** Connie Smith, RCA Victor LPM 3628 (M); LSP 3628 (S)	25
31	24	**WHERE IS THE CIRCUS** Hank Thompson/Brazos Valley Boys, Warner Bros. W 1664 (M); WS 1664 (S)	22
★32	—	**NORMA JEAN SINGS PORTER WAGONER** RCA Victor LPM 3700 (M); LSP 3700 (S)	1
★33	—	**IF THE WHOLE WORLD STOPPED LOVIN'** Roy Drusky, Mercury MG 21097 (M); SR 61097 (S)	1
★34	—	**I'LL REMEMBER ALWAYS** Charlie Louvin, Capitol T 2689 (M); ST 2689 (S)	1
35	33	**FOLK COUNTRY CLASSICS** George Hamilton IV, RCA Victor LPM 3752 (M); LSP 3752 (S)	4
36	36	**ONE HIT FOLLOWS ANOTHER** Kenny Price, Boone BLP 1211 (M); LPS 1211 (S)	4
37	35	**HAPPINESS IS YOU** Johnny Cash, Columbia CL 2537 (M); CS 9337 (S)	23
38	39	**COCKFIGHT AND OTHER TALL TALES** Archie Campbell, RCA Victor LPM 3699 (M); LSP 3699 (S)	3
★39	—	**PUT IT OFF UNTIL TOMORROW** Bill Phillips, Decca DL 4792 (M); DL 74792 (S)	1
40	40	**FREE AND EASY** Dave Dudley, Mercury MG 21098 (M); SR 61098 (S)	6

...YOU ASKED FOR IT !!



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RAI-TV, AFI Accord on Entries

By GERMANO RUSCITTO

MILAN—RAI-TV, the state-controlled radio and TV compaoy, aod AFI, the association of Italian Record Companies and affiliate of the International Federation of the Phonographic Industry, have agreed on the number of songs AFI associates will enter in the "A Record for Summer" contest this year.

RAI-TV organizes this competition each year, and it exerts considerable influence on May-September record sales. It has devised a plan with AFI for record company participatioo, based on the firm's seniority, industrial structure, size of catalog and the percentage of records accepted by RAI-TV for broadcastiog.

The APDI, Italian Association of Indepeodent Record Companies, has appealed for its associates to be given fair radio exposure by RAI-TV through a contest similar to "A Record for Summer."

No official reaction is forthcoming, but there are growiog indications that RAI-TV may accede to this claim.

This year's arrangement allots three entries each in the cootest to CGD, Durium, Fonit, Ceotra, RCA-Italiana, Ricordi, Saar aod EMI-Italiana.

Two entries are graoted to Ariston, Italian Decca, Phonogram (Philips and Polydor), Rifi and and Vis Radio, and one entry to Bluebell, Cam, Carisch, Cellograph, Cinevox, Clan Celentano, Combo, Cemed-Carosello, Fonocrom, Fontecniea, Italdisc, Italmusica, Juke-Box, Leonsolco, Meazzi, MR, Phonotype and Vedette.

Total entries will be 49 from 30 record companies. Votiog will be done by the public through cards and juries organized by RAI-TV, and results are expected in mid-July.

The songs will be featured over three months of special radio programs, and also in three special TV shows.

AFI coosists of 30 record eompanies, accouoting for an estimated 90 per cent of record sales. The year-old APDI incorporates 16 companies who approximate 8 per cent of sales.

LESLIE GOULD, manager of Philips Records in London, hands a $43,300 check to Sir Edward Windley, chairman of the Save the Children's Fund. The eheck represented the first installment of profit from the "Stars Charity Fantasia" album compiled by Philips with the aid of other manufacturers. Overseas sales are expected to bring in about $30,000 more.

Merc.'s Group Cats Takes 3-Wk. Look-See at Scene in America

• *Continued from page 1*

Mercury group includes Mercury U. S. Philips, Smash, Fontana and Limelight.

The Philips division eharged with promoting Mercury product in Europe was formed early this year.

Cats is making a special effort to bring U. S. Mercury artists to Europe in the expectation that these personal appearances will boost record sales. He also plans to line up extensive TV appearances for these U. S. artists.

One of Cats' first major projects will be the developmeot of the Fontana International line, a budget medium-priced line. Current Philips European budget lines are Wing in the Outer Seven (England, Scandinavia, Australia and Portugal) and Fontana Special in the Common Market eountries. The latter is based on nationalistic lines, with German product distributed in Germany, Italian product in Italy, etc. Fontaoa International product will get distribution throughout Europe.

Cats feels that simultaneous release dates in all European countries are essential for the success of his venture. He plans to see that releases are coordinated so that a given record will break in all parts of Europe within a few days.

According to Cats, Germany, Austria, the Scandinavian countries and Switzerland are virtually all stereo. The only holdout on EP's, he added, is France. Mereury product will continue to be released in EP form as long as the French want it that way, he eontinued.

Cats is setting up a Mercury promotion network in major European eities.

CGD's Promotional Plans Give Boost to U.S. Lines

MILAN—Amerīean repertoire leased to CGD here will benefit from a new promotiooal plan. CGD represents Warner Bros.-Reprise, Musieor, A&M, Scepter, GNP-Crescendo, Audio Fidelity, Cameo-Parkway aod Joda.

The promotion, planned on a loog-term basis, entails a month's special sales boost and exposure to each label represented in rotation.

"Each label will enjoy more than one turn for an unlimited time," CGD international maoager Johnoy Porta said.

First in line for this treatment is WB-Reprise. The CGD sales force has been supplied with liberal literature aod display material for retailers.

Retailers achieviog a certain level of WB-Reprise turnover during April and good wiodow displays of the line will be graoted a boous. There will be three Mediterranean eruises and other prizes awarded to record shop girls attaining the highest sales.

Advertiscmeots are beiog placed in trade and consumer publicatioos, and WB-Reprise records are being plugged during cinema intervals.

To overcome the unavoidable abseoce of WB-Reprise artists busy elsewhere, film aod TV clips are beiog employed. Special attention in this respect is being given to Frank aod Nancy Sinatra, Dean Martin, the Eleetric Pruoes, Sammy Davis, Trioi Lopez, Don Ho, Jimmy Darreo, the Mojo Men, Peter, Paul and Mary and Dino, Desi and Billy.

Lola Falana, curreotly starring in the TV series "Sabato Sera," is also being promoted.

'Walkuere' Boosts Classical Sales

HAMBURG — Herbert von Karajan's "Die Walkuere" is pushing classical disk sales in Germany, especially of prestige album product.

Record retailers all over Germany report that the almost unprecedented public interest generated by Karajan's novel undertaking at Salzburg is having impact on elassical sales far beyond merely the Karajan recording. Karajan's musie in general, or even Wagner recordings.

Typical of dealer comment is that of Otto Neumann, one of the largest record retailers in the Cologne area. "Karajan is not only promoting Karajan with 'Die Walkuere.' He is promoting the prestige classical reeording, and our sales figures prove this.

Interest Spreads

"People get interested in Karajan and then their interest spreads to other masterworks recordings. 'Die Walkuere' is the best thing to happen for classical recordings since the war."

A survey showed that eight of ten disk dealers in all areas of German .report sharp, sustained rises in classieal sales since Karajan's 'Die Walkuere' hit the market.

In aeeounting for this phenomenon, the dealers all paraphrase Neumann. They say that, in effect, the extensive press reviews of the Deutsche Grammophon album together with the reviews of the staging of "Die Walkuere" at the Karajan-produced Salzburg festival has been highly effective promotion for classical disk sales generally.

Teldec an Example

Dealer reports show that a major beneficiary has been Teldec which has been giving heavy promotion to Georg Solti's just-completed complete recording of Wagner's "The Ring," the project upon which Karajan, with "Die Walkuere," is just embarking.

Teldec's promotion for its special 5-LP album commemorating the 100th anniversary of Arturo Toscanini's birth has benefitted strongly from the "Die Walkuere" thrust. And the Karajan spectacular has proved the perfect promotion for Teldec's 4-LP Margarete album with Gounod's Faust, which had its German premiere in Darmstadt in 1861.

Lift Other Product

Deutsche Grammophon says that recent experience, aside from "Die Walkuere," shows that heavy disk sales for any one German company's classical releases tends to help lift sales of competing product.

The most recent example is "Missa Solemnis," a little-known work of Beethoven until it was recorded by Otto Klemperer and Karajan. The effect of competition between Electrola's Klemperer and Grammophon's Karajan in recording "Missa Solemnis" was the drive up sales for both albums.

Grammophon officials say that the competing versions built the sales, and that a single version alone would have enjoyed only part of the sales scored by the two versions—both of which have heen on charts for months now.

Bovema in Triple Disk Sales Drive

AMSTERDAM — Bovema is slating single sales attack on three fronts, country, r&b and psychedelie music, eo-ordinated by singles chief Roel Kruyze.

The company's strongest country repertoire will be released with specially designed covers, to be ealled "Country Giants." The same principle will be adopted for r&b material under the name of "Soul Supply," which had previously been launched by EMI in Britain.

Bovema is on the psyehedelie kick with a release by the British group called the Pink Floyd coupling "Arnold Layne" with "Candy and Current Bun."

Eire Eurovision Song Booming

DUBLIN — Eire's entry for the Eurovision Song Contest, "If I Could Choose" (Pye), by Sean Dunphy, is raeing toward No. 1. So is the British entry, Sandie Shaw's "Puppet on a String" (Pye), penned by Irish writer Phil Coulter.

Telefis Eireann made a film of Sean Dunphy singing "If I could choose," for distribution throughout Europe. In addition, he flew to Madrid for television.

Charge Is Holding Up 'Strangers' Royalties

HAMBURG — Peoding clarification of a plagiarism complaint, GEMA, the West German performing rights society, is holding back all royalties to Bert Kaempfert for his "Strangers in the Night."

GEMA said this was a temporary measure and taken with Kaempfert's agreement. "Stranger" royalties will be paid into a GEMA special accouot while the charge by French composer Philipe Gerard is investigated.

Gerard elaims that Kaempfert's song is based oo Gerard's tango, "Magic." GEMA's statement said:

"Bert Kaempfert has agreed to the payiog of all iocome from 'Strangers' into a special account until settlement of the plagiarism complaint. This agreement is voluntary on Kaempfert's part and it speaks for his elear conscience in the matter.

"It can be taken as a rule of thumb that the bigger the hit, the more plagiarism complaints."

Kaempfert said he had agreed to the holding back of royalties to spare the German publisher, Hans Gerig, from difficulties. He poioted out that this is the first such complaint ever raised against him and said he was not concerned.

There are around 200 different versions of "Strangers," including the hit number from the Universal film, "A Man Could Get Killed." World publishing rights for "Strangers" are with Leeds & Roosevelt in New York.

Second Squabble

In a second plagiarism squabble, Rudolf Kuehn, 45, is suing Hans Carste, 57, director of the RIAS radio station dance orchestra, Berlin, in a West Berlin court for plagiarizing the theme melody used by the German TV network's news shows.

Carste, who has reeeived between $20,000 and $25,000 in royalties, elaims the melody is from a 14-minute concert titled "Hammon-Fantasie" which he wrote while a Russian war prisoner. But Kuehn elaims that he is the real eomposer of "Hammond-Fantasie," creating the work while Carste's composer.

Even People Who Don't Know Any French Say "Oui, Oui!" to This Music from Paris

For here is a new sound, straight from Paris, France.
A sound as sparkingly French as champagne.
Instrumental arrangements with a range of moods as only a "grand orchestre" under a great leader can create.

Their repertoire includes the best of today's pop music and folk tunes from the four corners of the world. That's Why It's a Truly International Success!

New instrumental arrangements by PAUL MAURIAT and his grand orchestre on **PHILIPS** records

PHILIPS

A publication of
Philips Phonographic Industries,
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Anti-Singles Drive Goes Slowly

PARIS — The Barclay-initiated move to curb the sale of singles in France, reported exclusively (Billboard, Jan. 21), has not found support from all record companies.

Two major companies, CBS and RCA-Decca, continue to issue singles, mostly of big British and American hits and, in some cases, these notch big sales. Record buyers who are principally interested in just one song are more inclined to buy it on a single than on an EP.

One reason for France's unique position as an EP country is that singers have nearly always been more important than songs, and artists like Jacques Brel, Mireille Mathieu, Adamo and Brassens are not as dependent on one hit on a disk as are British and American recording stars.

However, as product from English-speaking countries is taking an increasing share of the French market and the hit song becomes more important, it seems likely that singles will become more and more in demand.

The companies supporting Barclay include Philips, Polydor, Pathe-Marconi, Riviera (Barclay's affiliate) and Vogue. But a blanket curb on singles by these companies has been impossible because of contractual obligations with some foreign-originated product which require records to be put on the market as singles.

Minus these exceptions these companies are limiting distribution of singles to jukebox outlets and to radio and TV producers. In addition, product of French origin is also issued in single form but reserved exclusively for export. A certain number of these disks, however, find their way back to the French market after being bought up in neighboring countries, particularly Belgium.

To prevent singles intended for radio, TV and jukebox use from finding their way to the market, the companies issue them in ordinary paper sleeves and use the EP-type sleeves only for their export singles.

The anti-singles companies are sure of support in their campaign from the majority of retailers who make more profit on EP's.

Although singles may gradually be gaining ground, the vast majority of 45 r.p.m. disks sold in France are EP's, and since the companies supporting Barclay are responsible for at least 75 per cent of disk sales, France looks like retaining its unique position for a long time.

MARCH, JUNE, DECEMBER HOT FRENCH MONTHS

PARIS—March, June and December were the high sales points for the French record industry in 1966, according to a graph published by the monthly magazine Disapason. Slackest month was August, the period when most French people take their holidays.

French record companies released a total of 7,694 records in 1966—singles, EP's and LP's—of which 40 per cent were in the pop field.

Other categories were: classical 24 per cent, dance music 9 per cent, folk music 6 per cent, religious records 4 per cent, jazz 4 per cent, theater-literature 1 per cent, various (children's disks, documentary disks, etc.) 12 per cent.

In a more detailed analysis of production for December 1966, Diapason reports that 773 records were released in that month—421 EP's and singles, 14 10-inch LP's and 338 12-inch LP's.

Leading producers of these records were Pathe-Marconi (100), Decca (98), Philips (81), Polydor (75), Area RCA (70), Vogue (7), Voga (38), President (29), Barclay (25), Festival (20) and Iramac France (20).

PHILIPS WINS 2 GRAND PRIX

HAMBURG — Two Philips classical releases have been awarded the Grand Prix du Disque, and the label has lost no time in translating this recognition into high-voltage sales promotion.

The records are Handel's "The Messiah" and Mozart's violin concertos A major and D major with Henryk Szeryng violin, and the New Philharmonia Orchestra under Alexander Gibson.

"Messiah" is with Heather Harper, Helen Watts, John Wakefield, John Shirley-Quirk and the London Symphony Orchestra and Choir under Colin Davis.

The two releases are among 88 titles on Philips new classical list, and the Grand Prix awards are being used to promote the entire list. The Szeryng disk has been picked up for distribution by "Der Stern" magazine to its 500,000 readers.

Cornet's 1st Disk

COLOGNE — The new Cornet label affiliated with Electrola has just released its first disk, the single "Das Schoenste Maedchen der Welt" (The Most Beautiful Girl in the World) with Peter Orloff. Cornet has placed Orloff, 20, descended from the Russian nobility, under exclusive contract and is giving him a buildup as a hard-riding romantic Cossack-type.

Top Jazzmen Dig Munich

MUNICH — A star-studded line-up of international jazz talent is appearing at the current Munich Jazz Days '67, which runs until Saturday (15).

Artists include Earl Hines, Buck Clayton, Sir Charles Thompson, Roy Eldridge, Vic Dickenson, Oliver Jackson, the Munich Jazz Stars, the Albert Mangelsdorff Quintet, the Kurt Edelhagen big band, and organist Zdenek Camrda and Paul Polansky's quartet from Poland.

Jazz Days '67 is organized by local experts Werner Goetze and Ado Schlier, and all the concerts are being taped for broadcasting by more than 100 radio stations worldwide. The event is sponsored by the Bavarian Radio Network, the Goethe Institute, the Munich Jazz Co. and the City of Munich authorities.

Roger Mores Wins Light Music Prize

BRUSSELS — Composer-conductor Roger Mores has won the first prize in the Concours Permanent de Musique Legere (Permanent Light Music Competition) in which France, Switzerland and Belgium competed. Each country submitted three original works, and first prize went to Mores for his suite, "La Frand Cirque."

Mores' orchestral version of the Charles Chaplin song, "This Is My Song" has ben released on EP in Italy. The LP is due for release there shortly.

Riviera Puts Artists on the Foreign Map

PARIS — Barclay affiliate Riviera has opened up foreign markets for its artists. A contract has been signed with Major-Minor Records for distribution of the Riviera catalog in England. First releases under the new contract will be "Daytime" by a French group, the Darwin's Theory, and "This is Not the Way" by Peter Holm.

Pacts have also been signed with King Records, for distribution of Riviera in Japan and with Ariola for distribution in Germany. Germany is showing interest in French singer Georges Ulmer, who speaks fluent German and whose latest disk is "Hans Kratzen Public."

Riviera is also stimulating sales in French Canada by sending its artists for TV appearances and promotion tours. Frank Alamo recently returned from a week in Canada where he appeared in five major TV shows. In May, Riviera will send Nino Ferrer, who currently has a hit in here with "Le Telefon."

CZECH SINGER ON PHILIPS

HAMBURG — Philips has just released the first German LP with a famous Soviet-bloc pop singer—Czechoslovakia's Hana Hegerova, star of Prague's Semafor Theatre.

The LP is "Ich—Hana Hegerova," and is a collection of chansons from East and West. One of the song is "Student with the Red Ears," composed by one of the leading figures of Czech music, Jiri Slitr with text by an East German, Wolf Biermann.

Philips is promoting the record as a breakthrough in the breaking down of the Iron Curtain and the restoration of normal music contacts between East and West. The Czech artist records in German, English, French, Russian, and Yiddish as well as Slovak.

From The Music Capitals of the World

CINCINNATI

Maurice Rose, formerly for many years with Columbia Records as district manager in Cincinnati, Chicago and Boston, is now president of Mid-West Tape Cartridge Corp., with headquarters in suburban Elmwood. Firm's new catalog of stereo tapes, both 4 and 8-track, now lists 81 labels, 13 new ones having been added last week. Mid-West's operation has expanded vastly in recent months and Rose attributes much of the firm's success to the company's recent advertising in Billboard. He credits Billboard advertising especially with building a substantial export business.

When **Buck Owens and His Buckeroos** played Music Hall here recently, **Tom Moore**, of the local Capitol Records office, was given the job of handling promotion on the date. Results were most gratifying. Last week Tom received a letter from Owens, commending him on an excellent job. A similar letter went to Tom's boss, **Stan Gortikov**, in Hollywood, in which Tom was described as "the most competent and aggressive" promotion man Owens had encountered on his recent tour. Among other things, on Owens recent engagement here, Moore succeeded in having the three top radio stations declare a "Buck Owens Day," with the stations airing Owens records throughout the day.

BILL SACHS

LAS VEGAS

Composer-arranger **George Romanis** is preparing a United Artist album to be titled, "The Las Vegas Strip." Names of the songs will be titled after the various hotels here and will capture the theme of each hotel. . . . **Erroll Garner**, who made his Las Vegas debut in the Blue Room of the Tropicana Hotel Friday (31) had a specially built seven-foot Baldwin piano shipped over from Los Angeles for this engagement. . . . The official publication of "The American Society for the Preservation of the Big Band Sound," headquarters Las Vegas, is in the mail to members nationwide this week. . . . **Nancy Wilson** and composer-conductor David Rose are forming a company for a national college tour and probably a Las Vegas-Lake Tahoe arrangement.

DON DIGILIO

LONDON

The Beatles will finish recording their new album this month, and EMI aims to have it pressed before May is out. Title of the package, their first LP since "Revolver" last August, will be "Sergeant Pepper's Lonely Hearts Club Band.". . . During a five-day stay, **Isaac Stern** gave two concerts with the London Symphony Orchestra, including one featuring Mendelssohn's "Violin Concerto," which was carried by BBC-TV. . . . Pye is now setting regular releases of original material on its low price ($2.90) Golden Guinea album line. The new policy is being launched with a new brass band series "Top Brass," aimed to capture the growing demand for this style particularly in the Midlands and North of England.

Polydor is launching a major promotion for **James Last** here. He will fly in April 21, for in-person appearances to back the campaign, which is spearheaded by a special budget price sampler album of tracks from his other LP's. . . . Pye has scheduled a single by **Davey Jones** of the **Mookees** featuring **Bob Dylan's** composition "It Ain't Me Babe." The track was recorded for Colpix. . . . **Phil Solomon's** expanding Major Minor recording company has acquired British rights to Italian star **Milva** and will issue her first single "Love Is a Feeling" at month's end. . . . The independent Island label has issued a single by **Tim, Tam and The Turn-Ons**, "Wait a Minute," originally issued by Detroit's Palmer label in 1965. . . . **Frank Ifield** flies out to Nashville for recording sessions next week after a two-week stint at the London Palladium. During his U. S. trip, he will appear on the "Ed Sullivan Show" May 7. . . . **Dan Crewe** flew into London Monday (3) to seek talent for Dyno Voice and New Voice and to set plans for opening a U. K. office for his group of companies and the acquisition of studio facilities here. Dyno Voice has already taken a British single "Hey Mr. Monk—It's Page 9" by **Mike Mercade** for U. S. release.

Hot Decca artist **Tom Jooes** is negotiating a movie contract with a major U. S. screen company. . . . Philips' **Dave Dee Group** were set to leave Britain Thursday (7) to join **Eric Burdon and The Animals** on an Australian tour in place of **The Hollies**, whose drummer **Bobby Elliot** is hospitalized. The package will also tour New Zealand, Hong Kong and Singapore. . . . **Crispian St. Peters** has waxed French, German and Italian versions of his new Decca single featuring Grammy winning number "Almost Persuaded."

GRAEME ANDREWS

LOS ANGELES

Local nightclubs plan fighting a musician's union local raise in salary fees for its members. California Assn. of Night Club and Restaurant Owners points to a New York Circuit Court of Appeals decision that fixing of prices by the union violates the Sherman Anti-Trust Law. Bistro owners contend they are within the law to negotiate individually with each attraction, rather than being locked into a regular slate of salaries.

Mercury has moved off the Strip to 6922 Hollywood Boulevard in the same building with Columbia's sales branch. This office houses Coast chief **Bob Sarempa** and a&r topper **Steve Douglas**. . . . **The Seeds** will join **The Supremes** at KHJ's Hollywood Bowl blast April 29. . . . Trumpeter **Hugh Masekela** will cut his next LP for Chisa at three different locations: in Memphis, at a local studio and at the local Whiskey A Go Go. . . . **Grace Markay** bows at the Cocoanut Grove May 9-27. . . . KTBT, Garden Grove, bows its new "telaudio center" Wednesday (12) at its new 9929 Chapman Avenue location. . . . Guitarist **Bill Maloof** has joined the backup trio supporting **Trini Lopez**. Veteran members of the troupe are **David Schriver**, bass and **Gene Riggio**, drums. . . . San Francisco drummer **John Markham** has taken to the road, working with **Frank Sinatra** in Miami Beach and with **Petula Clark's** Western tour. When he returns, he'll rejoin the **Steve Atkin** trio at the Mark Hopkins Hotel. . . . **Brian Ross** has formed his own production firm to develop recordings and to make radio-TV commercials. He produced the Music Machine's chart success "Talk Talk" for Original Sound. . . . the **Jester Hairston Choir** will record **Lalo Schifrio's** score for the forthcoming WB film, "Cool Hand Luke."

ELIOT TIEGEL

MEXICO CITY

Due to illness **Agustin Lara** will not continue his weekly TV program. . . . **Los Pancbos** (CBS) celebrate their 25th anniversary this month. . . . CBS (Columbia Records) de Mexico celebrates 20 years in the Mexican market this year. The company plans a series of celebrations. . . . On April 19, CBS will launch a special promo-

(Continued on page 56)

GOTTA LEAVE US ALONE

b/w I Just Can't See You Anymore 5892

their latest album

The Outsiders are loose again! And they're attacking every chart in sight with a hard-driving piece of Top 40 rhythm penned by three of their own members. It looks like their sixth hit in a row.

Capitol RECORDS

From The Music Capitals of the World

• Continued from page 55

tion for one of their top disk sellers **Javier Solis**. Solis died a year ago. April 19. CBS still has a number of tapes yet to be released by the singer. . . . **Los Profetas** (Captiol) signed to appear in a Coke-Cafe, the "Hulla-Baloo" in Mexico City. . . . **Juan Caldron** resigned as promotion manager of RCA Victor Mexicana. . . . **Los Montejo** (Capitol) signed for a tour of Central America. . . . The choral group from the University of Hamline gave four concerts in Mexico. . . . **Dave Brubeck** and **Thelonius Monk** (CBS) will perform here during the Puebla Arts Festival during May and June. . . .

Nina & Frederik Celebration Set

COPENHAGEN — Nina and Frederik will celebrate their 10th singing anniversary with a concert at the Tivoli here. The Metronome duo now lives in England, Switzerland and Ibiza, and will be touring England in July and August, followed by a September U. S. stint.

Their new album is "Dawn," and will be on Columbia in England and Atco in the U. S. Metronome has released a single from it here, coupling "Lovers of the World Unite" with "It's Not Just Any Kind of Day."

Stones Pile Up German Records

HAMBURG — In West Germany, the Rolling Stones gather no moss—only gold.

As the beat group began a tour of Germany, Teldec announced that their records have sold 3 million copies in this country—an all-time record for any single group.

The Rolling Stones' latest release—"Let's Spend the Night Together"—was released here a month ago and promises to be the biggest selling of all their disks.

Monument Disk

OSLO — The first records from the American Monument catalog under its new own-logo deal with A/S Nera, the RCA Victor distributors, have been released. Pressing is being done by Teldec in Germany. The first four singles are "Love," by Ravin' Blue, "Married," by Don Cherry, "The Shadow of Your Smile," by Boots Randolph and "Dream Baby," by the Hangmen. LP's by Randolph and Cherry are also in the first issue. Monument was previously released in Norway on the London lable.

Milan Strike May Hike Waxing Costs

MILAN — A strike by Milanese musicians seeking a 30 per cent increase in their rates is threatening a rise in Italian recording costs.

Present earnings are $5.44 for leaders per hour, and $4.45 for others. A compromise is anticipated, but will inevitably result in higher recording costs involving Rome musicians as well.

Cnco **Sanchez** signed by Balsa Hotels for another year as exclusive artist for the chain. . . . **Maria Dolores** (CBS) ranchero singer, has been invited to perform in the Mexican pavilion at Expo 67 in Canada.

Los Piccolinos began a theater engagement in Mexico City March 31. The CBS recording quintet will appear in three Mexican movies, planned to be filmed during 1967. . . . **Carmita Jimenez** (Sonoradio of Peru, distributed in Mexico by Columbia) is in the capital for a blub date. She's also making her first Mexican LP which will include "Papeles.". . . Currently, "Mas Que Nada" by **Los Dominics** (Polydor) is DUSA's best selling single. It's followed by "Cartel de Publicidad" by **Rocio Durcal** on Philips and "Perdamonos" by **Chucho del Muro**, also on Philips. . . . Capitol reports sales of 50,000 for **The Beatles'** special new LP. Sales are for 3 weeks. . . . **Los Hermanos Michel** celebrating 16 years together. . . . **Martha Lorena** signed with Discos Peerless. . . . **Marco-Antonio Muniz** (RCA Victor) is back from Puerto Rico. . . . **Los Xochimilcas** just finished their 19th LP for Peerless. . . . **Santa Oviedo** (Peerless) has a contract to appear in a club in Argentina. . . . **Sonia Lopez's** single of "Pulpa de Tamarindo" was just released.

KEVIN KELLIGHAN

MILAN

Durium renewed pacts for distribution of its catalog with Arnaldo Trinidad (Portugal), Stiebe (Holland), Fermata (Brazil), Vergara (Spain), Deutsche Vogue (Germany), Finsterwald and Cantacuzeme (Switzerland), and signed a new pact with Gamma (Mexico). The German deal excludes **Nini Rosso**, who is assigned to Hansa. Italy's Eurovision song "Non Andare Piu Lontano," co-published by Usignolo and Leonardi, was assigned to Jacques Plante (France), Armonico (Spain), Nero Musik (Germany), Holland Music (Holland); options were granted to Pincus Music (U. K.) and Sonet Music (Scandinavia). . . . CGD released disks with songs performed by **Bicky (Luxembourg)** and **Minouche Barelli** (Monaco), at the Eurovision Song Contest. . . . Support for this year's Cantagiro comes from Rifi and Fonit-Cetra, Tiffany, Ricordi, RCA-Italiana, EMI-Italiana, Ariston, Clan Celentano, Vedette, Durium, Cellograph-Simp and Phonogram. . . . RAI-TV bought the "A Man and His Music" and "My Name Is Barbra" TV specials. CGD, Warner Bros.-Reprise licensee, and CBS-Italiana plan promotional campaigns to coincide with local screening. . . . **Marion Marini**, Tiffany Records and Rimi Music general manager, flew to Madrid for talks with Columbia Espanola and Sonoplay. Tiffany distributes **Los Bravos'** disks here and Rimi subpublishes most of their tunes.

Nini Rosso remained in Japan after Tokyo, Osaka and Kyoto concerts to record three albums—one live, one of Japanese songs and the third with movie themes. Rosso's international hit "Il Silenzio" sold more than 250,000 in Japan. . . . CBS-Italiana, Curci, Origilandisc and Italdisc have agreed to participate in the May 6-8 Malta Italian Song Festival. . . . **Antonio Casetta**, Bluebell general manager, flew to U. S. to survey the New York and Los Angeles scenes.

After visiting **Israel**, Sartist's manager **Seymour Stein** stopped in Milan for talks with CBS about distribution of his productions, and with Sugarmusic on a possible publishing pact. . . . EMI International a&r controller **Norrie Paramor** was here for discussions with RAI-TV about a possible appearance by **The Shadows**. . . . **Lola Lafona** (Reprise-CGD) is resident in the top TV series "Sabato Sera," formerly known as "Studio Uno."

Mario Zelinotti (Durium) recorded a German version of "Cuore Matto," which has topped the local charts for eight weeks, for rush release through Deutsche Vogue. . . . **I Camaleonti** (Kansas), **Anna Maria Izzo** (RCA-Italiana), and **Andrea Lo Vecchio** joined CBS-Italiana. . . . **Les Surfs** (Festival-CGD) were here for Italian recordings and TV filming. **Domenico Modugno** (Curci) recorded "Fra Le Nuvole," from the "Capriccio All Italiana" movie soundtrack. . . . **George Mendelson** (Vox) and **A. I. Vella** from Malta were among Rifi visitors. . . . EMI-Italiana released **I Nomadi's** first album following 150,000 sale of their single "Noi Non Ci Saremo."

GERMANO RUSCITTO

NEW YORK

Sal Licata, assistant national sales promotion manager for Tower Records, marries **Carolee Waarst**, of MGM Pictures' publicity department, next Sunday (16) at St. Helen's Church, Howard Beach, N. Y. . . . **Ivan Mogull** due back at his New York desk this week after visiting his Italian representatives in Milan and Rome. . . . **Herb Bernstein** to produce **Lainie Kazan's** singles for MGM Records. . . . **The Fugs**, recently signed to Atlantic, are on a 20-college concert tour. . . . Publicist **Arthur Pine** points out that he arranged **Ed McMahon's** disk debut with a children's LP on RCA Camden titled "What Do You Want To Be When You Grow Up?". . . . **Madame Berberian**, whose operatic interpretations of songs by the **Beatles** has been released by Fontana, is back in the U. S. from Europe for personal appearances.

Ray Charles will do a show on the flight deck of the carrier Constellation on San Diego on April 27. . . . **Bobby Ragona**, assistant to Pickwick International vice-president **Joe Abend**, married **Ronnie Smolkin** on April 1. . . . **Lester Lanin** has opened a teen-age discotheque in Westport, Conn., called The Nines. . . . **Arthur Godfrey** aired the complete recording of his RCA Camden album, "Our Country Tis of Thee" over his CBS radio network show last Wednesday (5). . . . **Betty Carter** at the Five Spot Cafe for an unlimited engagement. . . . **Jimmy Curtos** and **Tony Faranda** have joined the writing stable at the Schwartz-Greenberg publishing firms. . . . United Artists Records' **Serendipity Singers** will be appearing at the Suffolk University Theater, Boston, on April 28. . . . The **Kingsmen** will be appearing in concert on April 28 at Jonesboro, Ark. . . . **Gene Krupa** begins a two-week engagement at La Rivi-era, Tampa, Fla., next Tuesday (18). . . . The **Arbors** conclude a cross-country concert tour with **Roger Williams** in Rochester on April 22.

Jake Holmes is on the Tower label, not Capitol, as reported in the review of his appearance at the Bitter End, in last week's issue of Billboard. . . . **Norma French**, actress-singer, has a new album due out on the Original Sounds label later this month. She did a one-hour special radio show on WTFM on Sunday (9). . . . **Jack Tracy** has taken over the a&r work for the **Pair Extraordinaire** on Liberty Records. . . . **Esther Ofarim** back to Israel after taping her second and third appearances on the **Smothers Brothers'** CBS-TV show. Her next appearance on the show will be aired next Sunday (16). . . . Liberty artist **Freddy Morgan** at the San Franciscan in San Bernadino, Calif., for the next two weeks. . . . The **Slipper Rock String Band** at the Vail Village Inn, Vail, Colo., until next Tuesday (18). . . . **Bob Kingston**, of Peer-Southern's London office, became the father of a boy recently. . . . Laurie Records' **Royal Guardsmen** will be featured in a German TV documentary entitled "New York, New York." . . . **Jonah Jones** begins a five-week stand at the Rainbow Grill on Monday (10). . . . **Carmen McRae** opens at L'Intrigue on April 25 for a two-week run. . . . Peter Steinman Productions has been formed to produce masters, music for TV commercials and films. . . . The **Barry Sisters** into the Latin Quarter on April 25. . . . **Steve Curry and the Denims**, who just returned from Vietnam, are currently headlining at Ondine.

MIKE GROSS

PARIS

Pathe-Marconi's **Adamo** chalked up his 11th consecutive week on the Europe No. 1 hit parade with "Inch'Allah." . . . Playing to packed houses at the Olympia Theater, the **Johnny Hallyday-Sylvie Vartan** show had its run extended a week to Sunday (16). Philips rush released an LP of Hallyday recorded live at the Olympia but plans to include a Hallyday-Vartan duet failed to materialize. . . . **Patachou** recorded her first album for CBS for release Monday (17). . . . Atlantic engineer **Tom Dowd** supervised the Barclay recordings of the Stax package concerts at the Olympia Theater. Barclay is rushing release of this live LP. Meanwhile, big demand is reported in the Paris region for the disks of **Sam and Dave, Arthur Conley** and **Otis Redding**. . . . **Tony Bennett** is set to make his first appearance in France in a Europe No. 1 Musicorama concert at the Olympia Theater on June 2.

Donovan is to appear at a special charity gala at Versailles on April 14. . . . Riviera reports the new one by **Nino Ferrer**, "Le Telefon," has sold 35,000 in two weeks. . . . CBS is planning big promotion for a new young girl singer, **Valentine St. Jean**, whose first EP, featuring "Rien n'est Plus Triste que l'Amour" and three songs by **Joe Dassin**, has just been released. . . . **Percy Sledge** is set to visit Paris on April 28 for TV appearances. . . . Following big sales of the **Sonny and Cher** hit "The Beat Goes On," Riviera has released an LP with that title. . . . **Monty's** latest for Barclay, "Mes Reves d'Enfant," is getting big radio exposure. . . . CED has released a third series of cassettes, featuring four LP's of background music, on the Amadeo label. . . . **Bob Dylan** is to appear in the Red Cross Gala at Monte Carlo on Aug. 25.

MIKE HENNESSEY

SAN JUAN

Bobby Vinton is at El San Juan Hotel. . . . **Chucho Avellanet** popular Puerto Rican vocalist and United Artists recording star goes to Mexico and Venezuela for radio and TV contracts. . . . **Pacheco**, creator of the Pachanga craze a few years ago, is playing at local dance hall Miramar Center to big crowds. He recorded for many years for Alegre label of New York and now for Fania Records also of New York. . . . The recent election of Musicians Union Local 468 has been challenged by defeated candidate **Augusto Coen** who claims that only 369 of the 2,000 members voted whereas half of total membership must participate according to union by-laws.

The case has been referred to New York headquarters of the American Federation of Musicians. . . . Two recent albums produced for Viva Records by **Snuff Garrett**, "Rhapsodies for Young Lovers" and "Spanish Rhapsodies for Young Lovers," are getting big play from FM stations here. Viva is serviced in Puerto Rico by Dot Records of California. . . . Gema Records of New York and Puerto Rico has released "Los Mejores Musicos de Puerto Rico" (The Best Musicians of Puerto Rico). The album features 20 young pop musicians, in eight Latin-jazz numbers running from "Calipso a la Duke," by Duke Ellington to modern "Ciody's Boogaloo," by Ray Santos, who arrangd and conducted the entire album.

Preaching before more than 100,000 people during his eight-day visit to Puerto Rico, Evangelist **Billy Graham** finished his campaign on Easter Sunday before approximately 13,500 persons at Bithorn Stadium. The RCA Victor albums of Billy Graham having brisk sales at local stores. **Ray Robles**, veteran recording star of religious records both in English and Spanish formed part of the Graham entourage. California born Robles, baritone, has about 10 albums in the Christian Faith and Adro labels, both of California. His records are year-round sellers here.

ANTONIO CONTRERAS

STOCKHOLM

Jan Rohde moved to Philips and started a singing partnership with **Goran Thorsell**. Their first single, as **Jan and Goran**, is "Jag Bare Gar." Tours are being planned in Sweden and Finland." . . . **Monica Zetterlund** and **Hans Alfredson** have recorded "En Valsfan," one of the 10 competing songs in the Swedish Eurovision elimination contest, for **Svenska Ljud**. . . . **Thorstein Bergman** has cut an HMV album by popular Swedish composer **Dan Andersson**.

Edition Odeon has acquired publishing rights to chart entrants "Vandra Vidare," by **Gunnar Wiklund** (HMV) and "Du Ska Tro Pa Mej," by **Sven-Ingvars** (Svensk-American). . . . The Cupol disk firm celebrates its 20th anniversary this year. . . . The **DEEJAYS** have recorded "Lar's Theme" for the Hep House label here. . . . **Berndt Ederbladh** and his quartet have recorded an LP for the Nashville label.

Epok, distributed by EMI, launched three Swedish groups, **Max Fenders, Baracudaz** and **Boots**. . . . **Ann-Louise Hanson**, now with Philips, recorded two Swedish Eurovision contestants, "Christina Dansar" and "Sjungas Til Somns.". . . **Henry Mancini's** "What Did You Do in the War, Daddy?" theme is out here by **Andy Williams** and as "Ingen Annan Ar Som Du" by **Lars Lonndahl**, both CBS.

ESPEN ERIKSEN

SYDNEY

W & G Records of Melbourne will release records from the Ember Records. Ember Records' **Jeffrey Kruger** negitiated for the English company. . . . Australian record companies are concentrating on country music, with Festival issuing at least two singles every three weeks plus local and overseas albums, while EMI has recently signed **Rex Dallas**, and is looking for new country talent. . . . Promoter, **Jim Haddleton** is organizing a July tour of New Zealand, with English artist **Eden Kane, Little Mille** and Australian artists to include **Sylvia Ray**, who was recently acquired by CBS. . . . April 1967 is "Show Month" for Aztec Services, which is promoting two big shows for an all States tour. First to arrive will be **Herb Alpert**, followed with an English show spearheaded by **Eric Burdon and the Animals, the Ryan Brothers** and **the Hollies**. . . . EMI has issued the album "The Music of Walt Disney" on Vista Records. All Buena Vista and E. M. I. (Australia) Ltd. profits, all artists and music royalties from the sale of the album in Australia will be donated in memory of Walt Disney, and to be shared equally between the California Institute of the Arts and the Arts Council of Australia. The contribution to the Arts Council of Australia will be reserved for its Australia-wide work for young people in the field of music, drama and the arts. . . . **Elvis Presley's** movie "California Holiday" (Spin Out) will have it's Australian premiere in Sydney during May. The RCA soundtrack album is chalking up big sales due to heavy air exposure.

GEORGE HILDER

TORONTO

Compo introduces the Diamond label to Canada with **Ronnie Dove's** latest, "My Babe" and "Put My Mind at Ease." In the past, Diamond product has been issued on Compo's own Apex label. . . . Through its new affiliation with UNI in the U. S., Compo has the new "Acapulco

(Continued on page 58)

THE
SEEDS
ARE NOW GIVING TO THE WORLD
THE SOUND OF THIS GENERATION
FLOWER MUSIC
MORE FLOWER POWER FROM LOS ANGELES
CAN'T SEEM TO
MAKE YOU MINE
GNP 354
Billboard Breakout
SEATTLE S.R.O.
THE SEEDS!
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AUSTRALIA

*Denotes local origin

This Week	Last Week	
1	1	GEORGY GIRL—Seekers (Columbia)—Chappells
2	8	GIMME SOME LOVIN'—Spencer Davis Group (Festival)—Essex
3	3	SNOOPY VS. RED BARON—Royal Guardsmen (Festival)
4	4	PAMELA, PAMELA—Wayne Fontana (Philips)—Connelly
5	2	RUBY TUESDAY—Rolling Stones (Decca)—Essex
6	6	WORDS OF LOVE—Mama's and Papa's (RCA)
7	—	PENNY LANE—Beatles (Parlophone)—Leeds
8	5	BIG TIME OPERATOR—*The 1d (Festival-Spin)—Essex
9	7	I'M A BELIEVER—Monkees (RCA)—Leeds
10	—	FOOLS FALL IN LOVE—Elvis Presley (RCA)

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	
1	1	RELEASE ME—*Engelbert Humperdinck (Decca)—Burlington-Charles Blackwell
2	9	SOMETHIN' STUPID—Frank and Nancy Sinatra (Reprise)—Greenwood-Jimmy Bowen/Lee Hazlewood
3	2	THIS IS MY SONG—*Harry Secombe (Philips)—Leeds-Johnny Franz
4	6	PUPPET ON A STRING—*Sandie Shaw (Pye)—Peter Maurice-Ken Woodman
5	4	SIMON SMITH AND HIS AMAZING DANCING BEAR—*Alan Price Set (Decca)—Schroeder-Ivor Raymonde
6	5	I WAS KAISER BILL'S BATMAN—*Whistling Jack Smith (Deram)—Mills-Noel Walker
7	3	EDELWEISS—*Vince Hill (Columbia)—Williamson-Bob Barratt
8	10	PENNY LANE/STRAWBERRY FIELDS FOREVER—*Beatles (Parlophone)—Northern-George Martin
9	8	THIS IS MY SONG—Petula Clark (Pye)—Leeds-Ernie Freeman
10	7	GEORGY GIRL—*Seekers (Columbia)—Springfield-Tom Springfield
11	14	IT'S ALL OVER—*Cliff Richard (Columbia)—Acuff-Rose-Norrie Paramor
12	11	MEMORIES ARE MADE OF THIS—*Val Doonican (Decca)—Campbell Connelly-Ken Woodman
13	15	TOUCH ME, TOUCH ME—*Dave Dee, etc. (Fontana)—Lynn-Howard/Blaikley
14	—	LITTLE BIT ME, LITTLE BIT YOU—Monkees (RCA)—Screen Gems-Jeff Barry
15	13	THERE'S A KIND OF HUSH—*Herman's Hermits (Columbia)—F.D.&H.-Mickie Most
16	12	ON A CAROUSEL—*Hollies (Parlophone)—Gralto-Ron Richards
17	46	HA' HA' SAID THE CLOWN—*Manfred Mann (Fontana)—Bron-Gerry Bron
18	20	AL CAPONE—*Prince Buster (Blue Beat)—Melodisc-Melodisc
19	16	DETROIT CITY—*Tom Jones (Decca)—Southern-Peter Sullivan
20	17	LOVE IS HERE AND NOW YOU'RE GONE—Supremes (Tamla-Motown)—Carlin-Holland and Dozier
21	23	KNOCK ON WOOD—Eddie Floyd (Atlantic)—Belinda
22	32	PURPLE HAZE—*Jimi Hendrix Experience (Track)—Yameta-Yameta
23	28	BECAUSE I LOVE YOU—*Georgie Fame (CBS)—Copyright Control-Denny Cordell
24	18	GIVE IT TO ME—*Troggs (Page One)—Dick James-Larry Page
25	33	BERNADETTE—Four Tops (Tamla-Motown)—Carlin-Holland and Dozier
26	19	I'LL TRY ANYTHING—*Dusty Springfield (Philips)—Leeds-Johnny Franz
27	34	HAPPY TOGETHER—Turtles (London)—Chardon-Joe Vissert
28	24	I'M A BELIEVER—Monkees (RCA)—Screen Gems-Jeff Barry
29	29	YOU GOT WHAT IT TAKES—*Dave Clark Five (Columbia)—Leeds-Mike Smith
30	24	I CAN'T MAKE IT—*Small Faces (Decca)—Immediate-Mariott/Lane
31	41	ARNOLD LAYNE—*Pink Floyd (Columbia)—Dunmo-Joe Boyd
32	21	SNOOPY VS. THE RED BARON—Royal Guardsmen (Stateside)—Copyright Control-Gernhard
33	40	SEVEN DRUNKEN NIGHTS—Dubliners (Major Minor)—Scott Solomon-Tommy Scott
34	45	I'M GONNA GET ME A GUN—*Cat Stevens (Deram)—Cat-Mike Hurst
35	22	HERE COMES MY BABY—*Tremeloes (CBS)—Augusta-Mike Smith
36	27	I WON'T COME IN WHILE HE'S THERE—Jim Reeves (RCA)—Metric-Chet Atkins/Bob Ferguson
37	30	KEEP IT OUT OF SIGHT—*Paul and Barry Ryan (Decca)—Cat-Mike Hurst
38	25	PEEK-A-BOO—*New Vaudeville Band (Fontana)—Hournew-Geoff Stephens
39	—	I CAN HEAR THE GRASS GROW—*Move (Deram)—Essex-Denny Cordell
40	48	59TH STREET BRIDGE SONG—Harper's Bizarre (Warner Bros.)—Lorma-Lenny Waronker
41	31	THEN YOU CAN TELL ME GOODBYE—Casinos (President)—Acuff-Rose-Gene Hughes
42	50	HI-HO SILVER LINING—*Jeff Beck (Columbia)—Enquiry-Mickie Most
43	47	JIMMY MACK—Martha and the Vandellas (Tamla-Motown)—Carlin-Holland and Dozier
44	34	IT TAKES TWO—Marvin Gaye and Kim Weston (Tamla-Motown)—Carlin-Holland/Stevenson/Cosby
45	—	GONNA GET ALONG WITHOUT YOU NOW—*Trini Lopez (Reprise)—F.D.&H.-Don Costa
46	—	OH HOW I MISS YOU—*Bachelors (Decca)—Scott Solomon-Dick Rowe
47	—	DEDICATED TO THE ONE I LOVE—Mamas and Papas (RCA)—Peter Maurice-Lou Adler
48	—	RETURN OF THE RED BARON—Royal Guardsmen (Stateside)—Laurie-Gernhard
49	43	DAYTRIPPER—Otis Redding (Stax)—Northern-Jim Stewart
50	38	GREEN, GREEN GRASS OF HOME—*Tom Jones (Decca)—Burlington-Peter Sullivan

EIRE

(Courtesy New Spotlight, Dublin)

This Week	Last Week	
1	1	RELEASE ME—Englebert Humperdinck (Decca)—Burlington
2	2	THIS IS MY SONG—Petula Clark (Pye)—Leeds
3	3	PENNY LANE/STRAWBERRY FIELDS FOREVER—Beatles (Parlophone)—Northern Songs Ltd.
4	9	DETROIT CITY—Tom Jones (Decca)—Southern
5	7	ON A CAROUSEL—Hollies (Parlophone)—Gralto
6	4	STREETS OF BALTIMORE—Des Kelly (Pye)—Copyright Control
7	8	THERE'S A KIND OF HUSH—Herman's Hermits (Columbia)—Francis-Day & Hunter
8	5	FOOLS PARADISE—*Larry Cunningham (King)—Lark Music Ltd.
9	6	HOUSE WITH THE WHITE-WASHED GABLE—Drifters (Pye)—Copyright Control
10	—	GEORGY GIRL—Seekers (Columbia)—Springfield

FRANCE

*Denotes local origin

This Week	Last Week	
1	1	C'EST MA CHANSON—Petula Clark (Vogue)—Sim Beuscher
2	2	TA TA TA TA—*Michel Polnareff (A.Z.)—Meridian
3	10	LA FAMILLE—*Sheila (Philips)—Carrere
4	9	NO MILK TODAY—Herman's Hermits (Columbia)—Harmonia
5	3	INCH' ALLAH—*Adamo (Voix de son Maitre)—Pathe
6	8	PENNY LANE—The Beatles (Odeon)—Northern Song France
7	11	HEY JOE—*Johnny Hallyday (Philips)—Tutti
8	6	KILIMANDJARO—*Pascal Danel (A.Z.)—Le rideau Rouge
9	12	PAUVRE BORIS—*Jean Ferrat (Barclay)—Alleluia
10	5	MAMA—*Dalida (Barclay)—Tournier

JAPAN

*Denotes local origin

This Week	Last Week	
1	1	KIMIKOSO WAGA INOCHI—*Mizuhara Hiroshi (Toshiba)—JASRAC
2	2	YOGIRIYO KONYAMO ARIGATOU—*Ishihara Yuujiro (Teichiku)—JASRAC
3	4	KOBOREBANA—*Ishihara Yuojiro (Teichiku)—JASRAC
4	8	BALLA BALLA—Rainbows (Columbia)—Shinko
5	7	KONYAWA ODOROU—*Araki Ichiro (Victor)—JASRAC
6	3	ONNA NO HATOBA—*Mori Shinichi (Victor)—JASRAC
7	6	SHINJITE ITAI—*Nishida Sachiko (Polydor)—JASRAC
8	9	NEONGAWA—*Bob Satake (King)—JASRAC
9	5	KAERITAKU NAINO—*Sono Mari (Polydor)—JASRAC
10	—	NANTONAKU NANTONAKU—*Spiders (Philips)—Shinko

MALAYSIA

(Courtesy Radio Malaysia)
*Denotes local origin

This Week	Last Week	
1	1	FRIDAY ON MY MIND—Easybeats (Parlophone)
2	6	THERE'S A KIND OF HUSH—Herman's Hermits (Columbia)
3	2	PENNY LANE—Beatles (Parlophone)
4	3	ROLLER COASTER MAN—*Quests (Columbia)
5	9	HOW DO YOU CATCH A GIRL—Sam The Sham & Pharaohs (MGM)
6	5	YOU'RE GONE—*The Boys (Philips)
7	7	ANYWAY THAT YOU WANT ME—Troggs (Fontana)
8	—	GREEN, GREEN GRASS OF HOME—Tom Jones (Decca)
9	—	GEORGY GIRL—Seekers (Columbia)
10	8	LET'S SPEND THE NIGHT TOGETHER—Rolling Stones (Decca)

MEXICO

(Courtesy Audiomusica)
*Denotes local origin

This Week	Last Week	
1	1	EL CABLE—Mario y sus Diamantes (Peerless)—Mondo Musical
2	2	ESPUMAS—*Javier Solis (CBS)—RCA
3	3	I'M A BELIEVER—Monkees (RCA)—Mundo Musical
4	5	BATIJUGANDO—*Sonia Lopez (CBS)—Mundo Musical
5	—	BRAVO—Celia Cruz (Orfeon)—Pending
6	6	EL INFIERNO—Julio Jaramillo (RCA)—Sadaic
7	8	CELOSO—*Los Panchos (CBS)—Pending
8	9	LA CHISPITA—Hugo Blanco (Peerless)—Mundo Musical
9	7	A MAN AND A WOMAN—Soundtrack (Gamma)—Pending
10	4	QUE SE HUNDA—*Frankie (Peerless)—Emisa

NEW ZEALAND

This Week	Last Week	
1	4	PENNY LANE—Beatles (Parlophone)
2	2	FRIDAY ON MY MIND—Easybeats (Parlophone)
3	1	I'M A BELIEVER—Monkees (RCA)
4	—	HEY BABY—Le De Da's (Philips)
5	8	STRAWBERRY FIELDS FOREVER—Beatles (Parlophone)
6	3	IN THE COUNTRY—Cliff Richard (Columbia)
7	9	HAPPY JACK—The Who (Reaction)
8	5	SAVE ME—Dave Dee, Dozy, Beaky, Mike & Tich (Fontana)
9	—	SINGLE GIRL—Sandy Posey (MGM)
10	6	OOH-LA-LA—Normie Rowe (Festival-Sunshine)

PHILIPPINES

This Week	Last Week	
1	1	SPANISH NIGHTS AND YOU—Connie Francis (MGM)—Mareco, Inc.
2	2	I'M A BELIEVER—The Monkees (RCA)—Filipinas Record Corp.
3	4	WINCHESTER CATHEDRAL—New Happiness (CBS)—Mareco, Inc.; Palm Beach Band Boys (RCA)—Filipinas Record Corp.
4	3	KEEP ON DANCING—The Gentrys (MGM)—Mareco, Inc.
5	5	LAND OF 1000 DANCES—Wilson Pickett (Atco)—Mareco, Inc.
6	7	WEDNESDAY'S CHILD—Matt Monro (Capitol)—Mareco, Inc.
7	8	TWO OF US—Harriette Blake (Monument)—Mareco, Inc.
8	6	TOGETHER AGAIN—Buck Owens (Capitol)—Mareco, Inc.
9	10	HOORAY FOR HAZEL—Tommy Roe (ABC)—Mareco, Inc.
10	9	HOMEWARD BOUND—Simon and Garfunkel (CBS)—Mareco, Inc.

SINGAPORE

(Courtesy Radio Singapore)
*Denotes local origin

This Week	Last Week	
1	1	KEEP IN TOUCH—Sandie Shaw (Pye)
2	3	GOOD VIBRATIONS—Beach Boys (Capitol)
3	4	MATTHEW AND SON—Cat Stevens (Deram)
4	5	MAME—Herb Alpert & Tijuana Brass (A&M)
5	7	THE SHOW IS OVER—Petula Clark (Pye)
6	9	PENNY LANE—Beatles (Parlophone)
7	8	RELEASE ME—Engelbert Humperdinck (Decca)
8	—	RUBY TUESDAY—Rolling Stones (Decca)
9	—	ON A CAROUSEL—Hollies (Parlophone)
10	2	ROLLER COASTER MAN—*Quests (Columbia)

From The Music Capitals of the World

• Continued from page 56

Gold" LP by the **Rainy Daze**, though the single was released here by Quality. . . . Robert J. Stone Associates has acquired Canadian rights, from Island Productions in England, to releases by the **Traffic**, new group formed by Spencer Davis Group alumnus **Stevie Winwood**. They'll be on the Stone label, distributed by Sparton. Also from Island, Stone has the new "Wings of a Dove" by **Millie Small**, on Fontana in the U. K. . . . Phonodisc Ltd. has established branch office with warehouse facilities in Winnipeg. Manager of the Midwest branch is **Walter Sokulsky**, formerly their resident salesman in the 'Peg. Address is 1299 Strathcona Street. . . . Simultaneous release in the U. S. and Canada is set (18) for "In a Way" and "Cup of Disgrace" by **Tommy Hunter**, star of CBC-TV's "Tommy Hunter Show." Recorded in Nashville with expatriate **Frank Jones**, it's the first single by Canada's hot country artist under his contract to Columbia in the U. S. . . . Epic has just released its second single by the popular Canadian group, **3's A Crowd**, "Honey Machine" and "When the Sun Goes Down," recorded in New York. The CBS-TV network's "Telescope" series profiles the group next Thursday (20).

Quality Records recently saluted key radio personalities in Toronto and Montreal with plaques "in recognition of pioneering r&b programming." In Toronto, awards went to **Bob McAdrorey**, music director and deejay, CHUM; **Barry Nesbitt**, program director-deejay, CKFH; CHUM deejay **Brian Skinner**. In Montreal, it was deejays **Dave Boxer**, CFCF; **Dean Hagopian**, CFOX; **Jim McKenna** of CFCF-TV; **Michel Desrochers**, CJMS. . . . The **Guess Who's** latest, recorded during their recent visit to England, is "This Time Long Ago" and "There's No Getting Away From You." The group, Quality's top Canadian talent, now making the international disk scene, is now under new management with **Ray Levin** of Trans-Continental Promotions in Winnipeg their new personal business manager. . . . Columbia Records has a batch of Canadian talent releases this month, leading off with a new single from **Little Caesar and the Consuls**, "My Love for You," backed by an instrumental version of the same number; a new entry from **Moe Koffman**, "Nacht Leibe" (Night Love); and country artist **Johnny Burke's** third single, "I Can't Even Do Wrong Right."

On the album scene, Columbia has just released "A Letter to My Love," poetry read by CJAD Montreal personality **Paul Reid**, set to music. . . . A new young male vocalist, dubbed **Teak Wood**, debuts on Arc this month with "See My Girl," introducing the disk with numerous radio and TV appearances. . . . "Spring Thaw," Canada's annual revue now in its 20th season, is considering a cast album to follow up the single included in the souvenir program. Musical numbers in the show, now playing six weeks in Toronto after playing to SRO crowds at 29 of the 30 stops so far on its national tour, are by **Marian Grudeff** and **Ray Jessel**, who wrote the score for "Baker Street" and are now at work on "Hellzapoppin'." . . . Starlet **Peggy Walton** visited Windsor, Toronto and Montreal the end of March, holding press conferences and calling on radio stations to promote the film and the soundtrack album, "Thoroughly Modern Millie." Her trip was co-sponsored by Universal Films of Canada and Compo.

NEW ALBUMS RELEASES

• Continued from page 46

Make Way For WILLIE NELSON—LPM 3748, LSP 3748
VERNON OXFORD—Woman, Let Me Sing You a Song; LPM 3704, LSP 3704
THE ROGER RAM TRIO—I'll Remember April; LPM 3740, LSP 3740
SANDY & DONNA—The Lonesome Rhodes; LPM 3759, LSP 3759
NINA SIMONE Sings The Blues; LPM 3789, LSP 3789
JOE SHERMAN—The Greatest Show On Earth Presents Circus Brass; LPM 3757, LSP 3757
A TOSCANINI TREASURY OF HISTORIC BROADCASTS—NBC Symphony Orchestra; LM 6711
VARIOUS ARTISTS—Stars of the Silver Screen; LPV 538

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TOMMY SCOTT'S Country Caravan; SRLP 6027

☐ SERAPHIM

HANDEL-BEECHAM: LOVE IN BATH—Royal Philharmonic (Beecham); 60039, S-60039
LEONCAVALLO: I PAGLIACCI—Various Artists/La Scala Orch. (Ghione); IB 6009
WEBER: DER FREISCHUETZ—Various Artists/Berlin Philharmonic (Keilberth); IB 6010, SIB 6010

☐ SIDEWALK

SOUNDTRACK—Thunder Alley; T 5902, ST 5902

☐ STARDAY

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MINNIE PEARL—Lookin' For a Feller; NLP 2043
RED SOVINE—A Dear John Letter; NLP 2044
THE LEWIS FAMILY—Gospel Sing Out; NLP 2045
VARIOUS ARTISTS—The Fabulous Sounds of These Nashville Cats; SLP 399
GEORGE MORGAN—Candy Kisses; SLP 400, SLP 400 (S)
GEORGE JONES Songbook and Pic Album, SLP 401
JOHNNY BOND—Ten Nights in a Barroom; SLP 402, SLP 402 (S)

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Discos Velvet S.A.—Caracas, Venezuela

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Discos CBS S.A.—Rio de Janeiro, Brazil

Her-Cord Records—Hato Rey, Puerto Rico

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P8S-1216
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Monument & GRT in Deal

SUNNYVALE, Calif.—General Recorded Tape has acquired CARtridge duplication rights to the Monument catalog, providing the custom duplicator with a 44 label catalog. The almost two-year-old firm reports a monthly growth pattern of 20 per cent. "We shipped more product March 25 than in the entire month of March last year," said president Alan Bayley.

The company now employs close to 80 persons and is running 18 high-speed duplicators at 30 and 60 inches per second (i.p.s.). Sales between 4- and 8-track product in San Francisco is split 50-50, whereas 4 had been the leading configuration.

GRT is currently seeking an additional 30,000 square feet of working area to add to its existing 12,000 square feet, to

(Continued on page 64)

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GRT Enters Cassette Market With Bonetti at the Controls

By RAY BRACK

CHICAGO — General Recorded Tape (GRT) of Sunnyvale, Calif. has announced the appointment of Tom Bonetti as marketing director, effective May 1, and he will direct GRT's move into the cassette market. Bonetti was product manager of Mercury Record Corp.'s recorded tape division, and developed that company's cassette program.

GRT will announce their complete cassette plans at the National Association of Music Merchants (NAMM) show in late June here. The firm will be amoog several iodependent tape marketers exhibiting at the show.

List of Labels

GRT's endless-loop and/or open reel licenses now include these labels: ABC Paramount, Amy, Atco, Atlantic, Bang, Bell, Checker, Cadet, Chess, Command, Crescendo, Dot, Dunhill, Dunwich, Dynovoice, Grand Award, Hamilton, Impulse, Jerden, King, Mala Moonment, Moonglow, New Voice, Scepter, Starday, Stax, Tangerine, Vault, Viva, Volt, Wand aod Westminster.

It is expected that product from most of these labels will be released hy FRT in cassetes. The GRT move into the cassette husiness gives the Philips cartridge system its biggest music shot in the arm from non-Philips-affiliated sources. (Mercury has made music of all its affiliated labels available in cassette form.)

Bonetti also handled sales and marketing of 4 and 8-track endless loop cartridges for Mercury. He has been in the Mercury organization for five years having been associated with Perry Winokur in the firm's home eotertainment division and having, more receotly, managed Mercury's San Francisco branch. From that post he moved to head up the tape divisioo.

GRT spokesmen said the appoint of Bonetti was in line with the growth of the company. For the past 15 months GRT sales have been increasing 20 per cent over the preceding month, it was reported.

Other major duplicator-marketers, such as Ampex, are expected to announce entry into the cassette business during the oext few months.

Boat & Car Markets —Compared by Levin

By EARL PAIGE

CHICAGO—Dealers who go after boat owners as a market for tape CARtridges and music will likely find a more sophisticated and affluent customer, in the opinion of Herb Levin, owner of Stereo City here who exhibited at last week's Boat, Travel and Outdoors Show in Chicago's Amphitheatre.

Levin, who said he doesn't hring in any unit priced under $100 when exhibiting at boat shows, said, "Most people who own a boat or yacht will ask me what my best unit is." At the show here he was showing units in the $125 to $175 range and said his hest units in this category were Ranger, Borg-Warner and Lear Jet.

Contrasting another difference betweeo the boat and auto market he said, "Only about one out of 10 boat owners will want us to do the installation. I've often thought about this and I guess boat owners are just handy and more technically minded." Levin said that since 1962 he has, however, made over 300 boat installations, the majority of which were "in-harbor" johs.

Commenting oo still another difference in boat installations Levin said, "The typical installation will run between four and eight speakers. These will be marine coated to protect them against the weather and dampness," he added, "and in most cases we use a five-inch speaker."

Levin, who has made installations that involve as many as 16 speakers, said that cabin enclosures muffle out most of the noise from the engines of the larger boats. "Noise is no factor in the majority of boats and you have no line interference to worry with," he said.

A boat enthusiast himself, Levin said it is imperative that dealers focusing oo the boat market become acquainted with nautical language and terms. "You have to be able to tell an owner that he needs two speakers under the hardtop, another pair on the aft deck, a pair in the bow cabin and two more in the saloo and maybe another pair of speakers in the aft state room," Levin said.

"Some owners even want a pair of speakers under the gearbox on the bow deck. This way they can enjoy the music while they're anchored and fishing up on deck. Others," he noted, "will want auxilliary speakers with jacks attached so they can plug them in for outside use."

Noting that boats are used primarily for leisure, Levin thinks the market is a natural, and pointing toward the possibilities in sales of cartridges, he said a number of boat makers were including tape units as standard equipment.

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Audio Magnetics Into Cassette Duping Field

LOS ANGELES — Audio Magnetics has gone into the cassette custom duplicating field. The company, which manufacturers its own raw tape under its own and custom brand names, has created a separate operation to service the cassette field, reports Russ Malloy, director of the firm's Amcar division, which handles tape cartridge duplication.

AM plans offering its facilities to domestic record companies who want to enter the cassette field by manufacturing the cassette packets and high-speed duplicating the pre-recorded tape.

A bank of 12 duplicators has been engineered to reproduce cassette tape at 120 ioches per second ips. AM designed its own dyes and processing equipment for the cassette, with the actual molding of the plastic housings cootracted to outside firms. AM is manufacturing its own 150 mil tape for the self-enclosed reel system.

Malloy claims his firm is the only one in the country which can manufacture tape and mold and assemble a cassette unit other than Philips itself, which pioneered the system in Europe. AM has in addition to selling reel tape to chain stores, been in the 4 and 8-track cartridge duplication field.

New 8-Tracks By Capitol

HOLLYWOOD — "Georgy Girl" by the Seekers and "Lady Godiva" by Peter & Gordon are among this month's new single-pack 8-track tape CARtridges being issued this mooth by Capitol Records. Other titles are "The Best of the Kingston Trio, Volume 3," "Portrait of My Love" by the Lettermen, and "Brighten Up the Corner" by Ella Fitzgerald.

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TAPE CARTRIDGE TIPS

by Larry Finley

Because of a delay in the msil from Italy, Finley's column resumes next week.

Ths following titlss are ITCC's "Top 40" . . . svailabls in 8 snd 4 track:

1. Whipped Cream & Other Delights — Herb Alpert & The Tijuana Brass (A&M)
2. Going Places—Herb Alpert & Ths Tijuana Brsss (A&M)
3. The Lonely Bull—Herb Alpert & The Tijuana Brass (A&M)
4. South of the Border — Herb Alpert & The Tijuana Brass (A&M)
5. S. R. O. — Herb Alpsrt & The Tijuana Brsss (A&M)
6. What Now My Love—Herb Alpert & The Tijuana Brass (A&M)
7. Herb Alpert Presents Ssrgio Mendes & Brasil '66 (A&M)
8. Dr. Zhivago — Original Soundtrack (MGM)
9. Watch Out—The Baja Marimba Band (A&M)
10. Guantanamera—The Sandpipers (A&M)
11. There's a Kind of Hush All Over the World — Herman's Hsrmits (MGM)
12. The Best of Ihs Lovin' Spoonful (Kama Sutra)
13. The Best ol Herman's Hermits, Vol. 1 (MGM)
14. Best of Sam The Sham & The Pharaohs (MGM)
15. Winchestsr Cathedral—Lawrencs Welk (Dot)
16. The Best of Hsrman's Hermits, Vol 2 (MGM)
17. Eric Is Here—Eric Burdon & Ths Animels (MGM)
18. Spanish Strings — Enoch Light and The Light Brigade (Project 3)
19. Best of Tha Animals (MGM)
20. The Impossible Dream — Jack Jones (Kapp)
21. Snoopy Vs. Tha Red Baron—The Royal Guardsmen (Laurie)
22. Animalism—The Animals (MGM)
23. Man of La Mancha — Original Cast (Kapp)
24. Born Free — Roger Williams (Kapp)
25. Silvr'y Moon—Billy Vsughn (Dot)
26. California Dreamin'—Wes Montgomery. (Verve)
27. I'll Remember You—Roger Williams (Kapp)
28. Moon River—Lawrencs Welk (Dot)
29. Film on Film Themes — Enoch Light and The Light Brigade (Project 3)
30. Tha Wicked Pickett—Wilson Pickett (Atlantic)
31. Breakout—Mitch Ryder & The Detroit Wheels (New Voice)
32. Collections: Young Rascals (Atlantic)
33. Projections—The Blues Project (Verve Folkways)
34. Hums of The Lovin' Spoonful (Kama Sutra)
35. Tequila—Wes Montgomery (Verve)
36. Double Dynamite—Sam & Dave (Stax)
37. Music to Watch Girls By—The Bob Crewe Generation (Dyno Voice)
38. Sweet Maria—The Billy Vaughn Singers (Dot)
39. Sock It to Me—Mitch Ryder & The Detroit Wheels (New Voice)
40. Grand Prix—Original Sound Track (MGM)

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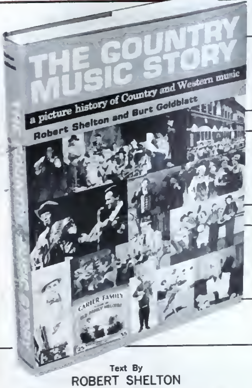

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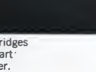

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AUTOMATIC RADIO BOWS UNIT CONVERSION TUNER

CHICAGO—Automatic Radio has introduced AM/FM "tuner cartridges" to convert its compatible cartridge player into a three-way unit.

Solid-state, plug-in tuners of the same configuration as endless-loop tape cartridges are available at $24.95 for AM and $49.95 for FM. Allied Radio here is making the tuners available in its new spring catalog, just issued.

Copy reads: "Now one unit can take the place of FM and AM radios and a stereo tape player. Plays 4 and 8-track stereo tape cartridges, and converts to FM or AM radio with optional tuner cartridges. Senses tape or radio cartridge being inserted, and adjusts itself automatically."

The tuners utilize the tape player's amplification and speakers. Tuning dials are built into the "cartridges."

Allied is offering the tuners with Automatic Radio's $109.95 compatible model automobile-home convertible playback. An AC adapter, at $27.95, is needed for converting the unit to home use.

American Sound Gap Into Duping

• *Continued from page 1*

With regard to mastering, American Sound is using the Fairchild Master Tape Improvement System. The system also features the "focused gap field" principle. The electronics of this system have been modified by American Sound to meet the requirements of duplicating mastering. Day said that in any business, sales and salesmanship at the expense of quality, is corporate suicide. "The tape cartridge industry is no exception," he added, "and since it is a new industry, it becomes an even more important success factor."

Day further said that his parent corporation, Condamatic Co., a major automotive supplier, has found that there are those in the automotive industry who couldn't care less about the success of tape cartridges, for cars will sell whether they have stereo installations or not. "Therefore," he added, "the prime responsibility for the success of the industry is thrown upon player manufacturers, major record companies, and those engaged in tape duplicating. It is mandatory that industry engineering standards be set up immediately. Many automotive dealers are refusing to take orders for installed stereo players because of malfunction and costly problems involved in car players and stereo cartridges."

Les Cooley, chief engineer of American Sound, said that in comparative tests of all major record companies cartridges, their biased tape noise was found to be between 10 and 30 dB over raw tape and distortion between 2 and 10 per cent distortion and a biased tape noise of only 2 dB over raw tape.

With regard to the Philips Musicassette, Day said, "The 'focused gap' technique gives it a quality equal to 3 IPS on 8-track stereo cartridge produced on conventional equipment."

Monument Licenses Catalog to GRT

NEW YORK — Monument Records has licensed its catalog for cartridge use to General Recorded Tape Inc. of New Jersey and California.

The first release of both 4 and 8-track is set for this month and will include such artists as Boots Randolph, Roy Orbison, Billy Walker, Jeannie Seely, Jerry Byrd, Charles Aznavour, Rusty Draper, Jimmy Driftwood and Don Cherry.

Monument & GRT

• *Continued from page 61*

maintain its own growth with the business in Northern California. The northern part of the state, according to Bayley, is becoming just as important a market factor as Southern California has been during the formative years of the cartridge industry.

THE TAPE CARTRIDGE CONFERENCE REPORT BOOK

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THE PROFITABILITY IN DEVELOPING AN INSTALLATION CENTER FOR PLAYBACK EQUIPMENT IN AUTOMOBILES: Earl Muntz

THE ROLE OF THE WHOLESALER IN THE TAPE CARTRIDGE BUSINESS: Larry Finley

DISPLAYING, PROMOTING AND SELLING TAPE CARTRIDGES AT THE RETAIL LEVEL: Ethan Casten

POINT OF SALE—BIRTHPLACE OR GRAVEYARD: Stanley Gortikov

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SELLING TO KEY MARKETS

OPPORTUNITIES FOR SALE OF PLAYBACK EQUIPMENT IN THE AUTOMOBILE FIELD: Harold K. Sperlich

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SELLING THROUGH DEALERS

AN INSTALLER'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES. Jack Frankford

A RECORD DEALER'S EXPERIENCE IN SELLING PLAYBACK EQUIPMENT AND TAPE CARTRIDGES: Arthur C. Grobart

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Success Story —Striplin Way

BIRMINGHAM — The tape cartridge business seems to be wide open to any retailer who wants to pursue it. In Alabama, the six-store chain of Nelson-Brantley Glass Co. is doing a booming business with auto tape players.

Larry Striplin, president of the company, began handling tape players three years ago when he turned what had been a mirror showroom into a stereo tape player showroom to capitalize on the heavy interest in this new automotive accessory.

Striplin realized then that he has a captive audience for players. Installation of auto windshields or windows keeps customers waiting at least a half an hour—plenty of time to introduce them to a stereo tape player. He promotes on-the-spot tape player installations which can be preferred during this waiting period.

An expert woman manager, thoroughly familiar with all phases of music was appointed, a service counter was built, demonstration units for tape players resembling small telephone booths were set up, and Nelson-Brantley was in the player business.

Volume Way Up

Sales volume has been far beyond expectations ever since, with the result that when Nelson-Brantley relocated its distribution and warehouse operations to a new 38,000-square-foot building in Birmingham's industrial district. Striplin was faced with the problem of how to keep his stereo player services "close to the public."

Striplin leased an 18,000-square-foot glass-box showroom on a heavily traveled street for separate retail operations. Here he set up the stereo player department as a separate store under the title of Tape Town—Alabama.

The Nelson-Brantley stereo room is decorated with a gold carpet, silk draperies, comfortable lounge chairs and more than 20 operating demonstration booths.

Nelson-Brantley has extended its stereo tape department into all stores, which are located in Birmingham, Florence, Fayette, Montgomery, Decatur and Mobile, Ala.

THE NEW G. E. CASSETTE RECORDER, M8300, is a snap-in model, with a suggested retail price of $69.95. Battery-operated and portable, the unit weighs 3½ lbs., comes with carrying case, earphone, microphone and AC power jack. A one-hour cassette is also included.

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BERLITZ LANGUAGE
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CADET
CHECKER
CHESS
COLPIX
COMMAND
CORAL
CRESCENDO
DANA
DECCA
DEXTRA
DOT
DUNHILL
DUNWICH
DYNOVOICE
ELEKTRA
FIDU
FOCUS
FONTANA
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GLAD HAMP
GRAND AWARD
HANNA BARBERA
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JOSIE
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KAMA SUTRA
KAPP
KENDALL
KING
LAURIE
LIMELIGHT
MALA
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407 BLADE ST. (ELMWOOD PL.) CINCINNATI, OHIO 45216 MAURICE ROSE President

"NEVER TALK DOWN TO TEEN-AGERS" is the solid advice of Bill Jensen, owner of Musicland. Here, behind the counter, he closes another sale with one of his younger customers.

Minnesota Dealer Uses Red Carpet Treatment

By BEN OLLMAN

ST. PAUL— How do you attract and keep teen-age customers?

"Treat them like adults," says Bill Jensen, of Musicland, St. Paul's top downtown disk outlet.

"We never talk down to kids who come into our store. Nor do we downgrade any of the categories of music or artists that they prefer. Kids today know what they want and will never settle for what they consider is second best. And they've got the money to spend."

Should even a seven-year-old youngster appear on the customer side of the sales counter, Musicland's sales clerks give him full attention. And chances are that the youngster will be called "Sir," in the bargain, claims Bill Jensen.

Red carpet treatment at Musicland is no mere figure of speech. There actually is a handsome, deep red carpet on the floor. Manager Bill Jensen has become a hearty advocate of carpeted floors for record shops. Musicland's wall-to-wall carpet was installed last June as part of a total remodeling job. The walls were literally torn down and two small stores were combined to make one big one.

A CLEAN, ATTRACTIVE STORE is one of the musts at Musicland. Employees at the store fill in their spare moments by giving the carpet the once over with the vacuum cleaner.

"Our carpet has more than justified its cost," Jensen says. "It improves the acoustics and somehow seems to have a beneficial effect on the behavior of the kids who come into the store. Keeping it clean is no problem at all. I would replace the carpet every three years if it wore out that frequently. But it actually is holding up much better than expected."

In addition to the carpet, refurbishing here included widened store windows and a dropped acoustical tile ceiling.

Musicland is one of a 12-store chain of shops in the Twin Cities area. It is the retail arm of the many faceted J. L. Marsh Corp., which is headed by Amos Heilicher.

Bill Jensen was one of Musicland's owners prior to its merger with the Heilicher organization several years ago. He now manages this downtown store in St. Paul, and supervises the other 11 outlets which include six in the Twin Cities; one in Duluth, Minn.; two in St. Cloud, Minn.; two in Omaha, Neb., and one in Fargo, N. D.

While albums account for a major portion of Musicland's turnover, 45-r.p.m. singles continue to show mounting strength. The St. Paul Musicland is rated one of this market's top volume singles outlets. A representative stock of the newest singles releases is one of the store's teen magnets. Its hefty inventory of 45-r.p.m. oldies and standards also lure a steady stream of more mature customers.

Sheet music is developing into a fast-moving source of revenue for the store. According to Bill Jensen, sales are not entirely attributable to the fact that Musicland also merchandises guitars and a few other instruments. "It's just a fact that more and more people today are searching for pop hit tune sheet music. Since we're the only downtown store with a good stock of sheet music, we're getting this traffic, too."

Prerecorded tapes have thus far failed to show the power reported in other markets. According to Jensen, "The reel-to-reel and cartridge tapes are moving, but at a moderate pace. In my opinion tapes will never become a serious rival to phonograph records."

(Continued on page 67)

Musical Instrument Firms Top List of 232 NAMM Exhibits

CHICAGO—Highlighting the 1967 Music Show will be the most extensive display of musical instruments in the event's history. Recently released, the exhibitors' list totals 232 different booths with the majority of space contracted by top manufacturers of musical instruments.

In the home entertainment area, the National Association of Music Merchants has signed up 33 exhibitors, despite the simultaneous Consumer Electronics Show in New York.

Exhibitors at this year's show are as follows:

NAMM Exhibitors

AMRAWCO
Accorgan Corp.
Aeolian American Corp.
Aeolian Corp.
Charles Alden Music Co., Inc.
Alfred Music Co., Inc.
Allen Organ Co.
Allied Music Corp.
All Tapes Distributing, Inc.
American Audion Corp.
American Handle Sales Co.
American Piano Supply Co.
American Plating & Mfg. Co.
Ampeg Co., Inc.
Ampex Corp.
Antiqua Casa Sherry Brener
Ardsley Musical Instrument Corp.

W. T. Armstrong Co., Inc.
Associated Importers
Astra Trading Corp.
Audiola Corp.
Audiotex Home Electronics, Inc.
Aztec Sound Corp.

Baldwin Piano & Organ Co.
Ernie Ball Custom Guitar Accessories
Mel Bay Custom Guitar Accessories
Mel Bay Publications, Inc.
Benjamin Electronics Sound Corp.
Bigsby Accessories, Inc.
Zeb Billings Music Publishing Co.
Bit of Art
Bobby Lee Guitar Straps
Bogen Communications Div., Continental Lear Siegler, Inc.
Bruce Division, Compound Service Co.
C. Bruno & Son, Inc.
Buegeleisen & Jacobsen, Inc.

Camco Drum Co.
Carpenter Co.
Chamberlin Instrument Co., Inc.
Chicago Music Sales
Chicago Musical Instrument Co.
Chickering & Sons
David Clark Co., Inc.
Concord Technical Apparatus Corp.
Conn Corp.
Conn Organ Corp.
Custom Music Co.

Dale Electronics, Sioux Div.
Dampp-Chaser Electronics, Inc.
Danelectro Corp.
W. Daneman & Co., Ltd.
Darco Music Strings, Inc.
J. C. Deagan, Inc.
Ernest Deffner Affiliates
Deg Music Products
Discomatic
Doric Organ Company
Drumland/Ralph Kester

Electra Corp.
Electro-Brand, Inc.
Electro Music
Electro-Voice, Inc.
Elgin Radio Division, Elgin National Watch Company
L. A. Elkington
Estey Musical Instrument Corp.
Estey Piano Corp.
European Crafts, Inc.
Evans All-Weather Drum Heads
Everett Piano Co.
Excelsior Hardware Co.

Ferree's Band Instrument Tools and Supplies, Inc.
Carl Fisher Musical Instrument Co., Inc.
Fisher Radio Corp.
Folkway Records
Foreign & Domestic Trade
Framus-Philadelphia Music Co.

G & H Imports
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General Electric Credit Corp.
General Recorded Tape, Inc.
Getzen Co., Inc.
Giulietti Accordion Corp.
Givens-Gourley, Inc.
C. A Gotz Jr.
Goya Music Corp.
Gregory Amplifier Corp.
Fred Gretsch Mfg. Co.
Grossman Music Corp.
Guild Musical Instrument Corp.
Gulbransen Co., Sub.

H-Game Corp.
Halifax Distributing Co.
Hallmark Manufatcuring Co.
Hammond Organ Co.
Hansen Publications of Ill.
Harmony Co.
Harris-Fandel Co., Inc.
Heintzman & Co., Ltd.
M Hohner, Inc.
Holman, Inc.
Holmar International Corp.
Hy-Lo Musical Instrument

Imperial Musical Instrument Mfg. Co.

Janssen Piano, Inc

Jenco Musical Products
Jensen Mfg. Div., Mueter Co.
Jordon Electronics

Walter Kane & Son, Inc.
Kapa Guitar Co.
Kawai Piano (America) Corp.
Kay Musical Instrument Co.
Kimball Piano & Organ Co.
King Musical Instruments, Div. Seeburg Corp.
Klann, Inc.
Wm. Knabe & Co.
Alfred Knight, Inc.
Kohler & Campbell, Inc.
Koss Electronics, Inc.
Krakauer Brothers
William Kratt Co.
Krauth & Benninghofen, Inc.

James B Lansing Sound, Inc.
LaPlaya Distributing Co.
Gordon Laughead Co.
G. Leblanc Corp.
Leedy Drum Co.
Lesher Woodwind Co.
Linton Manufacturing Co., Inc.
Maurice Lipsky Music Instruments
Lo Ducca Brothers Musical Instruments
Lowrey Co.
Ludwig Drum Co.
Lyon-Healy

McAllister Associates, Inc.
Magnamusic-Baton, Inc.
Magnus Organ Corp.
Manhattan Novelty Corp.
Manual Arts Furniture Co.
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C. F Martin & Co.
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Mass-Rowe Carillons
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Mexican Traders, Inc.
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Mosrite
Murrell Electronics, Inc.
Music Minus One
Music Sales Corp.
Music Teachers National Assn., Inc.
Music Trades
Musical Instrument Imports
Musical Merchandise Review
Musical Specialties, Inc.

N.E.W. Music Co.
National Assn. of Organ Teachers
National Piano Manufacturer's Assn.
National Tape Distributors
Don Noble & Co., Inc.

Oak Publications
Oliver Sound Co., Inc.
Organaire, Inc.
Ovation Musical Instruments Div., Kaman Aircraft Corp.

PTM Magazine
Peerless Products Industries
Peerless Telerad, Inc.
Penzell Mueller & Co., Inc.
Peripole, Inc.
Pfanstiehl Chemical Corp.
Piano Technicians Guild, Inc.
Pointer Systems, Inc.
Polisi Bassoon Corp.
Pratt, Read & Co., Inc.
Premier Drums

RCA Sales Corp.
Recoton Corp.

(Continued on page 67)

Scanning The News

Clairtone Sound Corp. announced a 137 per cent increase in earnings, after taxes, and added that 1966 sales were 37 per cent ahead of those for 1965. . . . Sears, Roebuck & Co. has opened up a European department store. Located in Barcelona, Spain, the new store will carry 80 per cent of Spanish-made goods. . . . ARC, Inc., a wholesale distributor of phonograph records in Phoenix, Ariz., is expanding its operations. They recently purchased a new office and warehouse at 2029 North Black Canyon Freeway. . . . Three new Radio Shack stores have opened their doors. In Detroit, there is one store located in Roseville and another in Oak Park; New Orleans' new store on Paris Avenue will be managed by Paul Sawyer. There are now over 150 stores in the Radio Shack chain. . . . The Jervis Corp., Hicksville, Long Island, is in the process of purchasing the business and assets of Harman-Kardon, Inc., a wholly owned subsidiary of the Jerrold Corp. Harman-Kardon is a manufacturer of high-fidelity music reproducing equipment located in Plainview, L. I. . . . PERSONNEL MOVES: Sylvania Electric Products, Inc., announced two appointments. **Joseph C. Stein Jr.** was named advertising manager, and **Robert C. Haas** becomes director of advertising production and distribution. . . . **Jerome T. Weil** was appointed manager of finance for the Electronics Sales Operation of General Electric. . . . **D. A. Hallett** takes over as sales manager of the Cincinnati sales office of Philco-Ford Corp.'s sales and distribution division. . . . Zenith Corp. has named **John J. Pederson** as manager of the company's patent department.

JERIANNE ROGINSKI

THIS NEW ARVIN clock radio sports a walnut cabinet and carries a $74.95 suggested list price. It's model 47R68, is solid-state with AM-FM reception, 11 transistors and doze light.

70% Record Outlets Sell Phonographs

NEW YORK—Seventy-seven per cent of all non-racked record outlets handle phonographs, according to data produced by Billboard's Record Market Research Division via field interviews conducted during the last quarter of 1966.

The survey also showed that 71 per cent of all rack-serviced record-selling outlets, exclusive of supermarkets and drugstores, also retail phonographs.

Billboard's RMR Division estimates that there are 10,934 non-racked record outlets in the U. S. The number of rack-serviced outlets is approximately 65,000.

The data was obtained by RMR, the music-record industry's only continuing source of retail record sales facts, through in-person, questionnaire-interviews.

FM Radio Sales Show Tremendous '66 Boom

CHICAGO—The production of FM radios in 1966 equaled 55 per eent of the total produced in the entire span of five years between 1961 and 1965, according to Jack Wayman, vice-president, Consumer Products Division, Electronic Industries, Inc., who addressed the National Association of FM Broadcasters convention here last week at the Conrad Hilton Hotel.

Telling FM broadcasters that "FM has really emerged from the Dark Ages of 1950," and using a popular colloquialism, Wayman said radio manufacturers and retailers had "Kept the Faith, Baby." Wayman said EIA anticipates a projected growth of 21 per cent in 1967 with 16,500,000 FM radio sales as against 1966's total of 13,564,000.

Over 300 FM radio executives filled the Conrad Hilton's Williford Room and many took copious notes as moderator Lynn A. Christian, WPIX-FM, New York City, explained a breakdown of Wayman's EIA figures presented via a slide projector.

A collected sigh went up from the group when a 1966 growth percentage of 1,097 in portable radios equipped with FM was related. Other growth percentages by category were, clock radios, 984 per cent; FM radios in television sets, 194 per cent; table radios, 145 per cent; radio-phonograph combinations, 140 per cent; FM tuners, 14 per cent.

Other equally impressive growth factors related were a figure of 87 per eent in the number of FM outlets on the air; a rise of 52 per eent in the total home radio market; and the more significant growth of 422 per eent in the total FM home market.

Focusing in still another direction of FM growth, a report was given on the "Drive With FM" campaign launehed last year by NAFMB in New York City in which 900 stations over the U. S. are participating with a donation of four spots per day, amounting to $10 million in advertising.

Relating factors in the car-FM field, Bendix Radio Corp.'s chief engineer, Harold J. Laurent said that 500,000 eombination FM-AM radios for automobiles would be marketed this year. By 1974 he foresees a sale of 2.5 million. In relating the growth of car-FM, Laurent's remarks found him saying "FM-AM," rather than "AM-FM."

Laurent eited the many technical advances in car-FM and the increasing number of stations switching to vertical polarization antennas, which dramatically improves FM stereo (multiplex) reception in automobiles.

Mentioning car-FM as a competitive factor in the auto-entertainment field, Laurent said, "You have to remember that FM in the automobile is free entertainment. You're not laying out money for tapes," he remarked. Quizzed afterward on this point, Laurent said he didn't intend to be critical of car-tape. "I think tape and FM will be compatable in the car," he said, indicating that Bendix itself was preparing a car-tape unit.

Rheem Organ

LOS ANGELES — Rheem Manufaeturing Co.'s Musieal Instrument Division has introduced a new stereo, portable eleetronie organ—the Rheem Mark VII.

The all-transistorized Mark VII whieh features "Psychedelic Sounds" and bass fuzz, also includes facility for 192 electronic sound combinations. Other features include a 16-foot solo stop and bass keyboard coupler extending the range to seven full octaves, multitone booster, full range variable vibrato—with special bass features—option on up to 24 bass keys for "walking bass" and continuously variable "bass boost."

"The new organ is engineered to provide an instrument that has true big professional sound," said James F. White, vice-president-marketing of the musical instrument divison of Rheem.

NAMM Exhibits

• *Continued from page 66*

Redisco, Inc.
Reed-O-Matic, Inc.
Remo, Inc.
Reynolds Enterprises
Rheem Manufacturing Co.
Rhythmline Instruments
Richenbacker, Inc
Rodgers Organ Co.
Ross, Inc
Rowe Industries, Inc.

St. Louis Music Supply Co.
Sampson Co.
Schaff Piano Supply Co.
Saville Organ Corp.
Scherl & Roth, Inc.
Oscar Schmidt-International, Inc.
Schulmerich Carillons, Inc
H. H. Scott, Inc
Scott Music Supply, Inc
Seeburg Sales Corp.
H. & A. Selmer, Inc.
Shabbarrasi Accordion Co.
Shure Brothers, Inc.
Slingerland Drum Co.
Sohmer & Co., Inc.
Sorkin Music Co., Inc.
Sound Electronics Corp.
Standel Co.
P. A. Sterck Piano Co.
Story & Clark Organs
Story & Clark Piano Co
Strum & Drum, Inc.
Sunn Musical Equipment Co.
Targ & Dinner, Inc.
Tele-Star Musical Instrument Corp.
Tele-Tone Co., Inc.
Harris Teller, Inc.
Thomas Organ Co.
Toby Music Systems
Turner Co

Valco Guitars, Inc.
Vega Instrument Co., Inc.
Vox Div., Thomas Organ Co.

WMI Corp
Walco-Linck Corp.
Wall Tube and Metal Products Co.
Wellcor, Inc.
Westbrook Piano Co., Inc
Westinghouse Credit Corp.
David Wexler & Co.
Worldwide Musical Instrument Co.
Wurlitzer Co.

Yahama International Corp.

Avedis Zildjian Co.

Red Carpet Service

• *Continued from page 66*

Musicland's store face lifting last June was the prelude to its venture into sales and display of phonographs, tape recorders and musical instruments. V-M and Decca portables bring most of the cash register action in the phonograph department. Bigger ticket General Electric and V-M consoles are on display, but moving fewer units than anticipated earlier.

"The hottest thing in our tape recorder department right now is the battery-operated Craig Portable Taperecorder which lists at $39.95," reports Bill Jensen. "It is the first small unit in that price range we've carried that has such good fidelity. The public has been burned by so many low-priced tape recorders tossed out on the market that it now views them all as semi-toys."

CLASSIFIED MART

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ap15

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MISCELLANEOUS

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What to Do About Per-Machine Taxes

By S. John Insalala
Contributing Editor

Local per-machine taxes have been a part of the vending and coin machine industry picture since the widespread use of coin-operated devices first came into being. But these troublesome taxes seem now at an all-time high in terms of tax rates and seem to be levied by a greater number of communities than ever before.

Per-machine taxes were considered a "bread and butter" industry issue years ago. But in recent years the job of fighting local per machine fees has taken a back-seat to the glamorous issues of federal regulation, state taxation and general public relations. There was a time when industry leaders, presidents of large corporations and noted vending figures would fly across half the country to oppose, in person, a city per machine tax levy of only a few dollars per machine. Don't expect that today. With community or local taxes at an all time peak, some reaching over $100 per machine, YOU, the individual operator must fight the battle in your own home town. That's why it is important for you to know what you **can** do about fighting local per machine taxes.

Definitions

"Local" per machine taxes normally denote taxes enacted by cities, towns, counties or villages. These are sometimes called "municipal" per-machine taxes.

"Taxes" usually refers to any per-machine fee whether it is a legitimate license fee levied to pay the costs of regulating the industry or whether it is intended strictly and entirely for revenue. A per machine fee levied for revenue is a tax, a per-machine fee levied for paying the costs of regulation by local government officials is or should be termed a license. But the honest-to-gosh truth today is that most municipalities don't appreciate the difference when it comes to passing per-machine fees on coin machines. Also, many coin machine operators don't realize the difference. The courts tend to make a distinction between the two types of per machine fees, but since all courts do not give coin machines the benefit of the doubt, many State and local level courts have allowed municipalities to jumble-up or combine their purposes and the letter of the law has not always been observed by either city councils or courts when exacting money from the coin machine operator has been involved.

Cities Need Money

Local governments are in need of revenue. Many have turned to what could be called "nuisance" taxes and levies. These include passing laws licensing everything in sight and much that can't be seen. Coin machines can readily be seen. They are tax targets. Often the tax takes the form of a so-called license law enacted to protect the public from something or other, but in the minds of the city that passes the license its really just another easy way of raising revenue. In most cases little or no regulation or inspection other than sending out "license" bills is ever performed by the local government. If any kind of follow-up is made it is normally a license check-up, the

(Continued on page 75)

Longer Cigaret Finds Machine Makers Ready

By EARL PAIGE

CHICAGO—All major manufacturers of cigaret venders are rushing out models or conversion kits capable of vending the increasingly popular 100 millimeter lengths as the result of operator demand. Vendors do not want to miss sales or be in a less competitive position.

Automatic Products Co., Minneapolis, rushed out three models last week that will accommodate the longer brands. Vendo has a model that has been in production the past 45 days. Rowe Manufacturing is bringing out a model this month with 100 millimeter capability and is readying conversion kits for existing models.

At Seeburg, vending vice-president Robert H. Briether said, "We are certainly not overlooking the new market for machines that can vend the longer lengths." National Vendors, the huge St. Louis pioneer in cigaret vending equipment, is reportedly gearing for operator demands for equipment to handle the many of longer-length brands.

20 Brands Out

A run-down of cigaret manufacturers now out with 100 millimeters gives the following indication: American Tobacco (Pall Mall [2], Tarreyton [2], Lucky Strike [2], Colony [2]); Philip Morris (Benson & Hedges [2] and Marlboro [2]); R. J. Reynolds (Winston [2]); Liggett & Myers (L&M); P. Lorillard (York, Spring, Old Gold and Kent); Brown & Williamson (Dover Longs).

Not only is there a proliferation of 100 millimeter brands, but as Merrill Steincamp at Automatic Products in Minneapolis points out, there is some confusion as to the language in cigaret advertising and promotion of the longer lengths.

"Most people in the trade refer to 100 millimeter," he said, "but in ads some companies are using the term 'Super King,' and others are saying 'Extra Long.' and there probably are other terms."

Citing examples such as Los Angeles, where the 100 millimeter length has been catching on very fast, Steincamp is not worried about the proliferation of brands. "You have to determine how many brands you're going to carry in a machine," he said.

"Our approach is to furnish models with nine columns suitable for the 100 millimeter length. After all, a cigaret machine must be designed spacewise, it has to be portable and it must have a decent appearance. You can't have something as

(Continued on page 71)

Casola Rallies Trade Against Pin-Ban Bill

LOU CASOLA: Battling the pinball ban.

Calls for Operator-Location Protest

By RAY BRACK

CHICAGO—Long-time Illinois industry leader Lou Casola last week called on all the State's coin machine operators and customers to protest the new anti-pinball bill.

Casola, a Rockford business leader and president of the Illinois Coin Machine Operators Assn., notified all association members by telegram and letter that with the passage of the measure out of the State Senate Judiciary Committee by a 12-0 vote a concerted protest effort is imperative.

"We are urging all operators to ask that their location customers also contact their State Senators and Representatives," Casola said. "This part of our anti-bill effort is most important. The feelings of key restaurant, tavern, bowling alley and shopping center operators carries great weight with legislators. Many of these people would suffer great financial hurt if amusement pinball game revenues were cut off through the banning of the machines."

New Section

The measure (S. 376), sponsored by 11 Republican Senators, would amend the 1961 Criminal Code and add a new section making it ". . . unlawful for any person to keep or use in any place of public resort any tables or implements for any game of pinballs, bagatelle or pigeonhole." Amusement flipper games are embraced by the language. (See Billboard story and editorial, March 25, Page 65.)

Spokesmen for the bill's sponsors said the measure was drawn

(Continued on page 75)

Rules Members Argue Sec. 116

WASHINGTON—In the closing half-hour of the House Rules Committee's all-day, open hearing on the Copyright Revision bill last week, Rep. Bryon Rogers (D., Colo.) let loose with a slambang attack on the revision bill's jukebox proposals. Representative Rogers, one of the three dissenters from the Judiciary Committee's 23 to 3 majority approval of the bill early last month, promised to introduce an amendment from the floor during House debate scheduled for Thursday, April 6, to strike Sec. 116 from the bill.

During the course of Rules Committee hearing, six members of the 15-man committee expressed pointed dissatisfaction with the jukebox proviso and its onerous bookkeeping requirements. Some were also generally dissatisfied on other issues such as proposed removal of the blanket not-for-profit exemption for educational use, and establishment of liability for some CATV systems. Chairman William M. Colmer (D., Miss.) was carefully noncommittal and asked no questions.

Rules Committee members who totaled a considerable amount of hearing time or questions about the jukebox section's impact on the operators included: Rep. James H. Quillen (R., Tenn.); Rep. Delbert L. Latta (R., Ohio); Rep. Ray J. Madden (D., Ind.); Rep. John B. Anderson (R., Ill.); Rep. B. F. Sisk (D., Calif.), and Rep. Thomas P. O'Neill (D., Mass.). Judiciary Committee member Rep Basil L. Whitener, (D., N. C), who bad joined with Rogers in dissenting from judiciary vote on the bill, could not attend the hearing.

Speaking for the bill were hearing witnesses Rep. Emanuel Celler (D., N. Y.), chairman of the Judiciary Committee; ranking minority member Rep. William M. McCulloch (R., Ohio); Copyrights Subcommittee's Acting Chairman Rep. Robert W. Kastenmeier (D., Wis.), and subcommittee's ranking Republican member Rep. Richard H. Poff (D., Va.), and Rep. Edwin A. Willis (D., La.) official chairman of the Copyright Subcommittee, who gave the chore to Representative Kastenmeier.

Interested observers at the

(Continued on page 72)

BULLETIN

WASHINGTON—The House failed to act on the Copyright Revision bill last week after nearly nine hours of furious wrangling. The battle over the controversial jukebox and CATV sections resumes Tuesday (11). Climax will come when Rep. Bryon Rogers (D., Colo.) offers his amendment to strike the whole jukebox Section 116 and retain present performance exemption for coin-operated music machines. Floor attack on the jukebox issue on Thursday (6) was heavy in general debate period, but gave way to fight over CATV and education TV exemption as amendments came up. Floor attack on jukebox issue was led by Rogers along same lines as his argument before the House Rules Committee two days earlier. (See separate story.) He was strongly reinforced by Representatives Whitener (D., N. C.) Sisk (D., Calif.) and Hays (D., Ohio).

Neb. Operators Get MOA Report

GRAND ISLAND, Neb. — Coin Operated Industries of Nebraska, Inc., members from nearly every section of the State attended a two-day meeting here last week (1) and received a report on the Nebraska Legislature, the Music Operators of America's recent Washington board of directors meeting and an explanation of the wage and hour law as it affects coin machine businessmen.

Operators from Omaha, Norfolk, Columbus, Albien, Fremont, Laurel, Creete and one businessman from Bemen, Kan., heard Eddie Zorinsky, H. Z. Vending & Sales Co., Inc., Omaba, discuss the current legislative problems surrounding Nebraska's first proposed sales tax law.

Zorinsky and Lincoln operator Dick Taylor, Amusement Service, are working with the lobbying group in the State Capitol. "At this point we still don't know where we stand," Zorinsky told the group. "They keep tacking on amendments and taking them off. We're hop-

(Continued on page 77)

O. J. MULLININX, for the past five years a division manager for Automatic Retailers of America, has been named regional sales manager for Rowe Manufacturing. A graduate of the Dale Carnegie Institute and often involved in many civic activities in Savannah, Ga., Mullininx is an attorney and member of the Georgia Bar.

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Speakers at New Orleans NVA Convention

IRV KATZ, whose S-P Distributing Co. is one of the most progressive operations in St. Louis. He was scheduled to deliver an address on competition as part of a workshop under the direction of Oak Manufacturing Co. during the National Vendors Association convention at New Orleans' Monteleone Hotel last week.

ROGER FOLZ, who with his brother, Harold, owns Folz Vending Co. in Oceanside, N. Y., where the firm has pioneered in bringing data processing applications to bulk vending. Folz's NVA talk was entitled "Routeman Controls."

LEONARD QUINN, former president of NVA and owner of Confection Sales Co., Columbus, Ohio. Quinn, who has initiated a rigid sanitation program in his own firm, was to have addressed the NVA workshop session on the subject of "Cleanliness of a Bulk Operation: What It Means to Me."

LEE-MUIRON ROUSSEAU, public relations expert, who addressed the National Vendors Association convention last week.

Copyright Talks: Rough & Rumble

• *Continued from page 10*

box operators' costs. Rep. B. F. Sisk (D., Calif.) questioned the raise in recording rates but did not make much of it.

Sisk complimented Representative Kastenmeier and others involved in the working out of the difficult revision law—but talked hard against removal of the 1909 not-for-profit performance royalty exemption for educational use law. He said educational TV had to find support from private donors and government, and is in the nature of a "new industry" which should not have to pay copyright royalty.

Kastenmeier said the vast, spreading reach of noncommercial television should not be granted totally free use of material at the expense of authors and composers. He said talks indicate that noncommercial use wil be granted licensing at much lower rates than commercial, and clearance will be provided for the educators—possibly by government, if necessary.

Representative Sisk also said CATV should be exempt from copyright liability, and in fact, the cable TV systems "did not belong" in copyright law at all. Rep. Richard Poff (D., Va.) declared that the copyright revision bill "is one of, if not the most important legislation this congress will consider in the domain of domestic issues."

But the gloves came off when witness Rep. Byron Rogers (D., Colo.), one of the three dissenting Judiciary members in the committee's 23 to 3 vote of approval on the bill, launched a slambang attack on the jukebox provision. Representative Madden (D., Ind.), ranking member of the Rules Committee, had already belligerently asked, "Who started it all?" And when told by Representative Kastenmeier that Congress itself had instigated the revision study in 1955, Madden demanded: "Who pressured Congress? What interests?"

Representative Rogers, joined by Representatives Quillen (R., Tenn.) and Latta (R., Ohio) said the music licensors "engineered" the entire revision bill over the past decade "just to cover jukebox royalty." Rogers harangued the "lobbying" of ASCAP and BMI over the past two years for the bill. But members who spoke against the jukebox section said all of their "floods of mail" came from jukebox operators and small restaurant and tavern owners who said they would suffer from increased costs under the bill. In contrast, Representative Sisk had heard from only one, lone songwriter who endorsed the bill.

Representative Quillen also insisted that "everybody" he had heard from was against the bill—the jukebox people, the CATV, Educational TV and other broadcasting interests. But the bill's defense team from the Judiciary Committee pointed out that while some issues were in dispute, the parade of more than 150 witnesses at House hearings favored the revision of the 50-year-old copyright law.

The Republican Policy Committee, in a joint press interview held by House Minority Leader Gerald R. Ford (R., Mich.) and policy chairman Rep. John J. Rhodes (R., Ariz.) endorsed the revision bill and urged passage without amendments. Representative Ford said this was a case where Congress could and should rely on the 12-year labors of the experts, since few have the time to master the technical details involved.

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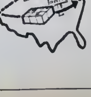

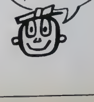

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ADVERTISING IN BUSINESSPAPERS MEANS BUSINESS

Longer Cigaret Finds Machine Makers Ready

• *Continued from page 68*

large as a showcase or you're defeating the purpose of a cigaret vender."

Automatic Products has three models in its Satellite series equipped for 100 millimeter brands and is making available conversion kits for machines already in the field, Steincamp related.

Conversion Question

Other manufacturers checked were still somewhat uncertain about the feasibility of conversion kits, and some expressed the thought that it may be some time before operators will try to convert older machines.

Vendo's vice-president of sales, Paul Selzer, said, "At this point manufacturers can't be certain about the direction of making conversion kits available. In a year or six months an operator may need 20 columns for 100 millimeter cigarets and he might figure it's just as smart to buy new equipment as it would be to convert what is, after all, an older machine."

Vendo is another manufacturer now shipping machines that accommodate 100 millimeter length cigarets. "Actually," Selzer said, "we showed a prototype of our CCIA or Classic 30 at last year's National Automatic Merchandising Association show and have had it in production for 45 days now. It's selling very well."

Vendo's machine has 10 columns devoted to the 100 millimeter cigarets and 20 columns accommodating regulation and king-size lengths.

Rowe Manufacturing, which will have a new model with 100 millimeter length capability available sometime this month, is also preparing conversion kits, primarily for its Riviera 20-800 model.

"We try to anticipate the operator's needs and think that the consumer will be the final judge as to the growth of the 100 millimeter length. This is something one brand can pioneer and then it just builds all at once," Harper said. "The operators who can vend these new lengths will be in the driver's seat."

Look to Future

Addressing the problem of designing conversion kits, Harper said, "This isn't as overwhelming as it may sound. After all, you're talking about a fraction of an inch."

"I would agree that we still don't know how far this thing will go, though. I talked with a tobacco man last fall who said he felt that within five years all brands will be 100 millimeter. These cigaret people can move pretty fast and this is why the manufacturer must be alert and able to anticipate trends."

New Equipment

Smokeshop-Satellite Cigaret Vender

Operators who have been losing sales on the increasingly popular 100 millimeter and Super King cigaret brands now have available three different models in Smokeshop's Satellite series which can handle up to nine different extra-length brands in 27 and 36-column machines. The trio of models, with capacity of 630, 850 or 900 packs, feature the "flick-of-the-finger" price-changing switch for each column. Smokeshop's machines feature, additionally, a change-making acceptor that credits all half dollars, quarters, dimes or nickels.

Says Distributor Is Operator's Champion

LOS ANGELES—The vending distributor, depending on who is speaking, is damned and praised these days. He's either a salvation for the vending economy or a threat to it.

Ed Rosen, buyer and general manager of Operators Vending Machine Supply Co., Inc., of Los Angeles, is convinced the distributor is the champion of the operator.

"Distribution is the key to the industry," Rosen said, "and to the operator. The distributor gets the operators' beefs and carries them to the manufacturer.

"Without the distributor acting as an industry watchdog," he said, "there would be many operators left without proper merchandising safeguards."

He feels that if manufacturers bypass the tried and proved program of marketing through distributors and sell directly to the consumer (operator), they will violate the basic laws of marketing and distribution. "The premium gimimck is just that—a gimmick," Rosen believes.

By avoiding the distributor, Rosen said, the operator is taking a chance on going directly to the manufacturer, who often is too busy to worry about an individual operator with an individual problem. "The distributor, who buys in quantity, can question the manufacturer on product and still keep him informed of problems confronting the operator in the field.

Stock New Items

"Distributors also stick their necks out to stock new items that may or may not sell so that the operators can try small amounts of merchandise without getting involved in investment or suffer financial loss," Rosen said.

Operators who deal with distributors are doing business most advantageously, according to Rosen. "They meet with other operators in their area when they pick up weekly supplies. Another advantage of distributor-operator relations is that the operator can return or exchange merchandise if they have over-purchased on unsalable items."

The distributor also has made the manufacturer "display front" conscious, thereby revitalizing the bulk industry, he feels. "Manufacturers who work only through distributors have representatives, local watchdogs, and a ready-made market for their products,' 'Rosen said. "Distributors always are prepared to test new products for the manufacturer quickly and economically."

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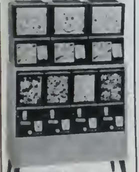

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Afgen Crown Red Lip Pislechio Nuts	.58
Afgan Prince Red Lip Pislechio Nuts	.52
Indian Nuts, 5 lb. bag, per lb	1.25
Cashew, Whole	.80
Cashew, Butts	.72
Peanuts, Jumbo	.40
Spanish	.32
Mixed Nuts	.60
Baby Chicks	.35
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M, 500 ct.	.40
Munchies, 16-lb carton, per lb.	.39
Hershey-ets	.67

Wrapped Gum—Fleers, Topps, Bazooka & Pal, 4M ea.	$14.00
Rain-Blo Ball Gum, 1800 per ctn.	6.25
Rain-Blo Ball Gum, 1800 printed per carton	6.40
Rain-Blo Ball Gum, 5250 per ctn.	8.35
Rain-Blo Ball Gum, 4250 per ctn.	8.35
Rain-Blo Ball Gum, 3500 per ctn.	8.35
Malteltas, 2400 per carton	8.40
15 Cartons minimum prepaid on all Leaf Brand Rain-Blo Ball Gum.	
Adams Gum, all flavors, 100 ct.	.45
Wrigley's Gum, all flavors, 100 ct.	.45
Beech-Nut, 100 ct.	.45
Hershey's Chocolate, 200 ct.	1.30
Minimum order, 25 Boxes, assorted.	

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***when answering ads . . .* Say You Saw It in Billboard**

Rules Members Argue Sec. 116

• *Continued from page 68*

crowded hearing session included MOA board chairman John Wallace, Executive Vice-President Fred Granger, and MOA counsel Nicholas Allen, who found himself seated beside ASCAP counsel Herman Finkelstein

Representative Poff said the copyright revision "is one of, if not the most important legislation this congress will consider in the domain of domestic issues." He said those who labored over the bill produced the "fairest" compromises they could reach, but "you can't ever please everyone." Representative Celler urged the Rules Committee to vote to allow the bill to go to the floor and let congressmen offer amendments, so the House can "work its will" and decide what it wants to do about the jukebox royalty issue.

Major opponents Representative Rogers attached all aspects of the jukebox Sec. 116 in H. R. 2512, and ended by accusing the licensing ASCAP and BMI of engineering the entire copyright revision simply to kill the 1909 jukebox exemption and get more royalties. "They built a whole copyright law to cover jukebox royalty," he declared.

Penalties Heavy

Representative Rogers said the penalties possible under the statute are so heavy as to drive the operators to "go to ASCAP and BMI and get a license at what ever price they ask."

Rogers said the bill's complicated registry and payment requirements make no provision for any innocent infringement by an operator. As he sees it, failure to fulfill any of the detailed terms of the bill will leave jukebox operator open to civil statutory damages from $250 each, plus any "reasonable" attorney fee the court may decide. For a first wilful offense, an operator can get a year in jail or $2,500 fine—and for a subsequent offense, up to $10,000 and 3 years.

An angry exchange ensued when Representative Rogers accused the Judiciary Committee of putting Sec. 116 into the bill in executive hearing, although the industry had not had a chance to testify on its terms in open hearing.

Representative Celler told the Rules members that "all bills are subject to amendments in executive session," rather than reopening lengthy public hearings. He recited the history of jukebox legislation and the long jukebox-songwriters dispute to prove that "we have offered every possible compromise, but just when we think some agreement has been reached, the thing falls through—and this has been going on for years."

Who Started It?

Rep. Ray Madden, ranking Democrat on the Rules Committee, wanted to know, at the opening of the hearing, "Who started it all?" meaning the revision of copyright. He was not satisfied by Representative Kastenmeier's history of the Congressional authorizing and appropriation of funds for a study of the 1909 bill looking toward revision, back in 1955. Representatvie Madden persisted: "Who pressured congress? What interests?" He insisted on a list of those who were "for" revision, and Representative Celler later came up with a lengthy list of proponents who urged revision.

Rep. John Anderson won agreement from Representative Poff that the jukebox section of the bill was an "administrative nightmare." Representative Poff said it was the fairest equity they could reach in a "very difficult area." But Anderson asked, in the alternative to the complicated compulsory licensing route, "How can a small jukebox operator bargain with ASCAP or BMI? There is no parity of bargaining position."

Representative Poff mentioned the fact that operators do have an "organization" although he does not know in detail how it operates. He said he felt that licensors would be reasonable in any case, because songwriters depend a lot on jukebox play to promote their records. (Representative Celler was later to quote prices set by European governments, to show how reasonable the U. S. Revision law fee of around $20 a box is by comparison: Brazil sets annual per box fee at $24 to $30; Denmark at $60; France at $65 to $75; Italy, at 4 per cent of receipts, running from $15 to $36, and Great Britain, at $30.)

Bill Would Hurt

Representative Anderson said he had been deluged with letters from restaurant and tavern people saying the bill would damage them. Representative Poff insisted the location owner was exempt from all responsibility under the bill, but admitted that if the operator must pay a licensing fee for performance, he may have to pass on some of this cost to the location owner who also shares the box revenue, on a fifty-fifty basis.

Representatives Sisk and Anderson both commented on the fact that if the bill's raise in mechanical royalty for records made under compulsory licensing is retained, "the jukebox operator would get it twice—once in record royalty raise, and in the new licensing fee." Representative Poff argued that mechanical royalty is included in total cost of the record, that the bill adds only ½ cent to present 2-cent statutory maximum, and most records are licensed for less than the statutory maximum.

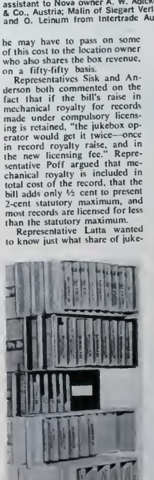
Representative Latta wanted to know just what share of jukebox royalty would go to songwriters under the bill? Representative Poff said "it was impossible to delineate exactly what the impact of the hill would be." He added emphatically that no one could possibly predict exactly what songwriters get out of any royalty because licensing involves elaborate formulas for distribution, and other factors enter in—like costs of talent, popularity of the song, etc.

Representative Kastenmeier said that heaviest complaint on Sec. 116 seemed to have gone to the bookkeeping involved—rather than the price per box that would result, with a statutory ceiling of around $19.20 for the average box.

As talk got freer near the end of the hearing, Representative Quillen said he didn't know anybody who was for the hill. He thinks everybody is against it, particularly jukebox operators, educators, CATV interests. But proponents pointed out that while certain issues are in dispute, preponderance of testimony during their lengthy hearings on the hill was in favor of revision of the old 1909 law.

A PRIVATE SHOWING of Rock-Ola's new Twins (hot drink and post-mix non-carbonated cold drink machines) was held recently by A. W. Adickes, owner of Nova Apparate, Rock-Ola's European distributor. Pictured in Nova's showroom sipping some of the 16 varieties of beverage available from the new machines are, from left, Malin of Siegert Verlag, W. Grommer, Inh. W. Grommer & Co., Austria, a Rock-Ola importer; Froelich, Fa. AGB in Zurich, a vending distributor; O. Leinum, Intertrade Automatics, Trondheim, Norway, and Adickes.

PICTURED IN SHOWROOM during Nova Apparate's recent showing of the new Rock-Ola vending Twins were, from left, Malmstrom, assistant to Nova owner A. W. Adickes; W. Grommer, Inh. W. Grommer & Co., Austria; Malin of Siegart Verlag; Froelich from Fa. AGB, Zurich, and O. Leinum from Intertrade Automatics, Trondheim, Norway.



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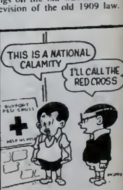

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Easy maintenance, coin slot and cashbox in separate locked compartment. Backflash opens front and rear. Playfield and playfield glass lift up separately on props, enabling instant access to underside of playfield (6-7). New Hi-speed contacts make fast and exciting play with ultra-rapid scoring.

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Coinmen In The News

NEW YORK

The following operating firm personnel were present at service seminars conducted recently by Wurlitzer's **Hank Peteet** in cooperation with Bilotta Enterprises. At Modern Vending in Newburgh: **James M. Thomas, LeRoy Steinard, Michael Krawiec, Albert J. Cacchio, John M. Sinsabangh, Robert Ziegler, Barney Zagrundnick, Robert Van Dnesen, Lewis Hulse, Palmer Williams, Jack Wilson** and **Mike Mulqueen.** At the Bilotta Albany branch: **Hared Garrett** and **Paul Garrett,** Mohawk Skill Games, Schenectady; **Budd Peek, Chet Cntler,** Bennington, Vt.; **Don Justice,** Castleton; **John Quinn,** Troy; **Michael DeBonis,** Troy; **Larry Kelly** and **Ezra Carter,** Lokel Amusement, Arkville and **David Nicholson, Donald Lampariello** and **Joe Carter.** And at Bilotta's hub office in Newark, N. Y.: **Hubert Darrow, Paul F. Egan, D. P. Stott** and **C. Hunt,** American Amusement, Solvay; **William Jones,** Elmira Amusement Co., Elmira; **Al Jenkins,** Jenkins Vending, Geneva; **Philip Strong** and **Dominick Gazzary,** John Sullivan Co., Montour Falls; **Cliff Krull,** Great Lakes Distributing; **Thomas Leone,** City Vending and **Harry E. Reiners, Al Renzi, L. I. Sitterly** and **Anthony R. Comella,** Bilotta Enterprises. Oh yes, **Johnny Bilotta** was also there.

Scribe Moves

CHICAGO — Lava-Simplex-Scribe International, Inc., manufacturer of a coin-operated postage stamp vender, has moved from Des Plaines, Ill., to 1650 W. Irving Park Road here. Telephone is (312) 528-5330.

Vending News Digest

Vendo's Arneson Predicts Climb

KANSAS CITY, Mo.—While not mentioning a specific figure, Vendo's president, George S. Arneson, said the company's full-year earnings in 1967 should be $2.65 to $2.70 a share on sales of $100 million. The firm, which raised equipment prices 2 to 3½ per cent in January to offset labor and material cost hikes, will more than triple last year's $1.2 million in capital spending.

Record 1966 Cigaret Shipments

NEW YORK—Internal Revenue Service figures show that 1966 U. S. shipments of cigarets rose 2.2 per cent from 1965 totaling an all-time high of 522.5 billion, not including 19.5 billion cigarets shipped overseas to the armed forces. On a per capita basis for persons over 18 this amounts to 4,296 cigarets. Cigars, figured on taxable removals from warehouses, were down four per cent with 8,174,000,000 being shipped while little cigars were up 0.2 per cent to 435.7 million.

Three Vendo Appointments

KANSAS CITY, Mo.—The Vendo Co. has named Richard J. Kalich director of corporate systems. Two more appointments announced are the naming of Emil L. Dunagan to manager of systems and procedures and Carl E. Walker to the post of manager, data services.

Philip Morris Shows Gain

NEW YORK—The strong position of Philip Morris, Inc., in the filter cigaret market was cited as a major reason behind an increase from 10.4 to 11.2 per cent share of the U.S. cigaret market, according to the firm's annual report. Over 70 per cent of the total operating revenue of Philip Morris, Inc., was credited to Philip Morris Domestic, makers of cigarets, chewing gum, and other products. The most important cigaret brand continued to be Marlboro, accounting for around 50 per cent of the unit cigaret volume. Benson & Hedges 100's, newest brand of Philip Morris Domestic, was well received by consumers, the report said.

Cigaret Advertising Studied

WASHINGTON—"Equal time" for smoking and health education under the so-called Fairness Doctrine of the Federal Communications Commission has been suggested by Sen. Warren G. Magnuson (D.-Wash.) as a means to balance cigaret advertising on television. Magnuson's committee is considering legislation that would require cigaret manufacturers to list the tar content in the mainstream smoke from cigarets on packages as well as in advertising.

Vending Tax Study in New Hampshire

CONCORD, N.H.—New Hampshire's House Ways and Means Committee decided last week to commence a sub-committee study of a bill that would tax vending machines. The target of the committee's probe will be determining how much revenue such taxation could net the State.

Lorillard Adds Longer Brands

NEW YORK—Two more 100-millimeter length cigaret brands are now being offered by P. Lorillard Co. with the introduction of York and Spring in the new length. York, as with Spring, was formerly available in the 85-millimeter length, and has now had a filter tip added. Each brand will carry gift coupons.

NCA Names New Director

CHICAGO—The National Confectioners Association board of directors has elected Lloyd W. Elston, president of Peter Paul, Inc., as a new member to represent NCA's New York trading area. Elston replaces J. Creighton Drury, sales manager at National Licorice Co., who was recently elected a NCA vice-president.

Minnesota Cigaret Tax Debate

MINNEAPOLIS—The State Legislative tax committee was told last week that a proposed 2 cent tax increase on cigarets would actually drop sales to a point where Minnesota might realize only $789,000 additional revenue a year. Commenting on the proposed raise from 8 to 10 cents per pack, operator William F. Brooks told the lawmakers that most vending businessmen would have to raise prices to 40 cents a pack. He said the current wholesale price per pack is between 26 and 27 cents.

Cigaret Ad Controls Criticized

WILLIAMSBURG, Va.—Ross R. Millhiser, president of Philip Morris Domestic, told the annual Virginia Public Relations Conference here last week that, "When the heavy hand of government dares to set the type in an advertisement, it will not be long before it moves on to the news columns. When the government," he continued, in criticizing moves to restrict cigaret labeling advertising copy, "can control advertising expenditures, a giant step is taken in strengthening its ability and tendency to control the medium itself."

Millhiser told the gathering that the tobacco industry now contributes $4 billion in federal, State and local taxes and that the sale of cigaret and tobacco products in the U.S. amounts to around $9 billion per year. "Altogether, the industry employs about 17 million people part-time and full-time, or 9 per cent of the entire population," he said.

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CC World's Fair	245.00
Genco Big Top	245.00
Genco Rifle Gallery	195.00
Genco State Fair	235.00
Keeney Sportsman	195.00
Keeney 2-Gun Fun	175.00
Mid. Rifle Range	225.00
Mid. Shooting Gallery	225.00
United Bonus Gun	245.00
United Carnival Gun	195.00
United Sky Raider	195.00
Wms. Crossfire	235.00
Wms. Vanguard	225.00
Wms. Crusader	225.00
Genco Rifle Gallery	275.00
BASEBALLS	
Bally Ball Park	225.00
CC All Star BB	265.00
Midway DeLuxe BB	245.00
Midway Target Gallery	225.00
Midway Top Hit	325.00
Wms. Batting Champ	245.00
Wms. Big Inning	255.00
Wms. 10th Inning	325.00
MISCELLANEOUS	
CC Pro Basketball	295.00
Vacumatic Card Vendor	145.00
Peppy the Clown	225.00
Ex. Air Mail	145.00
Ex Radiogram	145.00
Bimbo Box	595.00
Satellite Tracker	225.00
Magic Pen	195.00
Blood Pressure Tester	395.00
Metal Stamper, recond	225.00
Set Shot Basketball	225.00
Genco Space Age	175.00
Genco Motorama	175.00
Auto Test "60"	495.00
Foot Ease	125.00
Relaxalator	295.00
Telequiz	175.00
Jr. Deputy Sheriff	125.00
Hydro Duck	145.00
Rock & Roll	95.00
Lord's Prayer Vendor	125.00
3D Movies	195.00
Midget Movies	145.00
Sidewalk Engineer	125.00
Air Football	195.00
Ski 'n Skore	1095.00
RIDES	
Bally Bucking Horse	395.00
Bally Model "T"	325.00
Fire Engine	345.00
Toonerville Trolly	275.00
All Tech Chuck Wagon	395.00
See-Saw	245.00
Memphis Horse	245.00
Small Merry-Go-Round	295.00
2 Phila Toboggans "as is" (crating extra) Ea.	95.00
Southland Speedway	195.00
Muto. Silver Gloves	195.00
K.O. Fighter	295.00
Punching Bag	395.00
Keeney Pop Corn Vendor	195.00
Factory Converted #9 Auto Photo	1195.00
Metal Typer	225.00
Pokerinos each	145.00
Inge Gripper	35.00

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Grand Prix Road Racer	795.00
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Punt Return	Write
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What to Do About Per-Machine Taxes

• *Continued from page 68*

purpose of which is to see that the required fee has been paid.

However, in some communities the fees are levied for legitimate purposes such as protecting the public health. Even in these cases, follow-up regulation and inspection is sometimes infrequent and fees are often much higher than they should be to be fair and realistic.

Stockholders

More and more coin machine firms are incorporated, even if small and family-held. Many previously independent firms, including both operating companies and distributors, are now branches or affiliates of national corporations. To such firms caught in the price-cost squeeze answerable to shareholders, the per-machine tax problem represents a drain very damaging to stockholders.

Lawsuits

In recent years the vending industry has lost several lawsuits in which per-machine fees or taxes have been upheld. This consistent losing record has been circulated among municipalities and the spreading feeling is that per-machine taxes of up to about $35 on candy, coffee and soft drink machines vending at a dime, and per-machine fees of $100 or so on cigarette machines, are definitely legal. This is not necessarily the truth. At preseot, there are lawsuits pending which could, if woo, hopefully reverse this trend.

The music and amusement segment of the coin machine industry has, on the other hand, been somewhat more successful in litigation in recent years and has set good precedcot recently in opposing per-machine taxes. This is very surprising since the vending machine operator normally walks into court with a better public image going for him, than does the coin machine operator.

Why Knock Yourself Out?

Fighting and beating local per machine taxes is neither glamorous nor financially rewarding, in terms of short run developments. Why should a $20,000 a year executive, regardless of his place in the iodustry, break his neck or beat his head against a wall, with most factors against him and most situatioos he encounters being strictly "uphill" propositions, when he can do less work in some other area of action aod reap more glory and salary justification?

This is essentially why local per-machine taxes are low on the list of things to do something about until years after a crisis develops or a bad precedeot has been set.

Tasted Blood

Another reason for coocern is that localities with per-machine taxes on the books have already "tasted blood." That is they have collected per-machine fees from at least some operators. Sometimes these are low fees, but the fact that they have been paid puts the industry on the list for more and higher fees in years to come. Per-machine fees have been steadily oo the increase in recent years. Old ordioances with "reasonable" fees that no one minded paying, even if they were wrong in principle, have been hiked higher. Many of the new high fees have been paid while awaitiog some sort of decisive industry action which has not come. Some high fees were paid under protest. The fact that they were paid under protest has largely been ignored by the cities, towns or villages concerned. The fact that they have now "tasted blood" and found a new source of revenue is all that stands out.

What You Can Do

The time to begin preparatioo to fight local per-machine taxes is before any problem arises. Know all that you can about the "inside" of your operation. Know especially the following facts which could be critical in your presentation to a city coucil if a local per-machioe tax or an increase of an existing per-machine tax is considered in your area:

1. How many machines you have on location at any given momeot.

2. Specifieally, what oumbers of "target machines" you have on location at any given time. Target machines are those at which per-machioe fees are especially aimed. These include candy, cigarette and coffee vendiog machines, jukeboxes and flipper games.

3. The weekly or other average volume of sales done by your machines, especially "target machines."

4. Know your profits, not just geoerally, but by type of machine if at all possible. This means your real profits, not your gross, or what you consider profits because you've failed to deduct taxes or other thiogs you pay or absorb.

5. Know your overhead. This is the most startling single area called to the attention of city councils. They have no idea of the amount of overhead carried by coin machine companies. All of these statistics will come in handy, whether or not there is a crisis.

What Not to Do

When the crisis comes and it appears you must contact city officials to oppose a local per machioe tax proposal, there are certain things you most definitely should not do. These are:

1. Don't panic. Doo't become desperate and disorganized. Just pause and think before you act.

2. Doo't say things for which you will be very sorry later. Sometimes an operator fearing that a local per-machine tax will pass or that he will not be given a fair heariog will make statements derogatory of a city councilmao or a group, or will be tempted to do so. Resist the temptation, it could be costly. It could be the action that results in a very bad precedent per-machine tax beiog enacted.

3. Don't be exploited. Operators faced with a local per-machine tax crisis sometimes receive solicitations from politiciaos, friends of politicians and amateur "lobbyists," all of whom imply or promise that they can stop the local tax for you. Do not give in to these. they are almost always untrue and in some cases unscrupulous.

4. Don't show off. Most business men and executives must wear presentable and sometimes expensive clothes, and drive appropriate, often expensive automobiles. This is what society or their jobs expect of them. But this isn't what city councils expect to see from a group claiming it can't afford to pay a local per machine tax. Don't look to "showy." Don't drive up in expensive cars to confer with low-pay officials at city hall.

5. Don't give in to inital impulses. Planned action is the only

(Continued on page 77)

Illini Fight Pin Ban

• *Continued from page 68*

up on the basis of recommendations by the Chicago Crime Commission to curb the operation of "bingo" games in the State. "All we're after are the gambling-type machines" a spokesman said, "not the amusement-type flipper games." He conceded that as written the measure would incidentally bar the operation of amusement pinballs. "If we could be shown a means of writing an effective bill to eliminate the gambling type and retain the amusement type we would do it," he said.

"We have shown the State Legislature how to write such a bill," said Casola, "and we'd be delighted to do it again."

Distinction

Couosel for the association and for major manufacturers—Gottlieb, Williams and Bally—argued the industry's case to no avail at the Judiciary Committee hearing March 28. Among those presenting the operators' case was eminent Washington attorney Rufus King. Kiog is author of the "Model Anti-Gambling Act" drafted by the American Bar Associatioo Commission on Organized Crime in 1952 and subsequently submitted to and approved by the National Conference of Commissioners on Uniform State laws. In this model act, the distinction between types of equipment is clearly stated:

"Gambliog device means any device or mechanism by the operation of which a right to money, credits, deposits or other things of value may be created, in return for a consideration, as the result of the operation of an element of chance. . . . But in the application of this definition as immediate and unrecorded right of replay mechanically conferred on players of pinball machines and similar amusement devices shall be presumed to be without value."

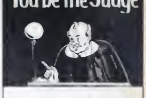
Prohibit Pool

In the March 28 hearing, presided over by Sen. Harris W. Fawell (R., Naperville), a committee member observed that as written the measure would also prohibit the public placement of billiard tables. As billiards was one of his favorite forms of relaxation, the senator said, he'd like to see the language altered to make it legal. It was done.

"We would like to have the bill recalled to committee for further changes that would prohibit gambling games without banning amusement pinhall games," Casola said. He said that operators must act immediately—and urge their location accounts to do likewise—for the Assembly might well act rapidly on the measure — perhaps even before the planned

(Continued on page 76)

You be the Judge



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N. Y. Licensing Bill Victim of Printing Error

ALBANY, N. Y.—The trade-backed, thrice-vetoed, amusement machine licensing bill passed the State Senate and Assembly with ease here last week but fell prey to an error in printing and cannot be re-introduced for another nine months.

New York State Coin Machine Association president Amelia (Millie) McCarthy, tireless advocate of the measure as an assurance that undesirable elements will be harred from the industry and that the coin machine profession will emerge as a legitimate business, described the snafu this way:

"Our licensing bill passed both Senate and Assembly with almost no objection, but lost through error in printing. The Legislative Index failed to indicate that both Senate and Assembly measures were companion bills, thereby preventing substitution of the Senate Bill in the Assembly. Since the measure was passed after 7 a.m. in the closing hour of the session, there was no further Rule Committee meeting to rectify it. There had been four such Rules Committee meetings during the night.

Fourth Attempt

This latest effort was the industry's fourth attempt to have passed the licensing bill, which would license amusement machine operators in the same manner that hundreds of other New York businesses are licensed. In three previous forms, the bill has been vetoed by Gov. Nelson Rockefeller, the last veto, in August, 1966, resulting from strong opposition by the Conference of Mayors. Mrs. McCarthy subsequently charged that most of the member mayors in that organization had been consulted on the bill. "Not even the mayor I know on the legislative committee was consulted," she said.

Mrs. McCarthy also charged that the State Police opposed the bill on selfish reasons. "They want to have complete control of the laws themselves. The licensing would take some of that away."

Nine Months

Perennial sponsor of the industry's licensing bill is Sen. Thomas Lavern of Rochester. After the latest failure of the measure, he said, "All we've lost is nine months. I truly feel this is a good bill. We have resolved the differences with the various State departments by incorporating their suggestions in the measure. Now it should be prefiled and passed right away in January when the sessions convene."

The measure accomplishes two things, specifically:

1. It amends the general business law of the State to provide uniform regulations, control and supervision of amusement games. (The licensing control would be identical to that which exercises control over some 300,000 other businessmen in the State.)

2. It amends the State's penal law to specifically define an amusement game, using a definition drawn up and approved by the American Bar Association for use in its "Model Anti-Gambling Act!"

$300

One provision of the bill is to give the New York Department of State the authority to license and regulate amusement games. This does not include jukeboxes. The annual license fee will amount to about $300 annually.

MILLIE McCARTHY: A nine-month wait.

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Vending Profits Hit 4.47% of Sales

CHICAGO — Achieving the third highest ratio in the past 10 years, vending average net profit before income taxes hit 4.47 per cent of sales in 1965-1966.

This fact was disclosed by the annual survey for the National Automatic Merchandising Assn. conducted by Price Waterhouse & Co. The 1965-1966 ratio bounced back from the 3.21 per cent for 1964. The only percentages higher in this decade were 4.58 per cent in 1960 and 5.55 per cent in 1961.

The latest survey encompasses the 1965-1966 period rather than a calendar year because many participating firms report on a fiscal year basis. Data was supplied by 124 vending companies with a total sales volume of $794,643,335, representing nearly 20 per cent of the industry's estimated volume.

The 2 per cent decrease in average cost of products in 1966 is said to have accounted for the increase in net profit percentage. For operating expenses for the period remained virtually the same as in 1964.

Other findings of the NAMA-sponsored study:

- The commission rate was 8.45 per cent of gross sales, virtually the same ratio as in recent years.
- Actual profit, excluding auxiliary income from non-vending sources, averaged 3.74 per cent of sales. The 1964 figure was 2.23 per cent.
- Firms doing $250,000 or less in annual sales averaged 6.18 per cent net profit before income taxes. Companies doing $10 million or more in sales averaged 4.67 per cent.
- Firms exclusively in cigaret vending showed an average net profit of 1.40 per cent of sales before income taxes. Diversified firms averaged 4.55 per cent.
- For every $100 of product sales through vending machines the operators averaged $51.45 in product cost ($53.42 in 1964) and operating expenses to a $44.81 bite ($44.35 in 1964).
- Per-machine average annual sales for cold cup venders was $1,915, up from $1,742 in 1964. Milk rose from $1,690 in 1964 to $2,071. Hot food went up from $800 per machine to $1,076.
- Cigarets accounted for 25.08 per cent of total sales among reporting companies. Hot cup beverages accounted for 18.70 per cent; candy and confections, 11.18 per cent; cold cup beverages, 8.14 per cent; sandwiches, salads and pastry, 8.14 per cent; milk, 3.36 per cent; ice cream, 1.90 per cent and hot food, .97 per cent.

Copies of the complete profit ratio report are available only to NAMA members. Cost is $10 for the first copy; additional copies are $1 each.

Chicago Coin Aids Training

CHICAGO — The Chicago Coin Machine Division of Chicago Dynamic Industries, Inc., which has been aiding the Louisiana Dept. of Education by supplying technical material on the company's games, recently received the following word from Johnnie Michael, director of the Manpower Development and Training Dept.:

"Let me tell you of the progress of our school. As you know, we started July 14, 1966, and will graduate July 18, 1967, so we are at the midway mark. We have the very best equipment and tools at our school and our trainees are making the best of it. As of now, we have some eight trainees working part time for the Baton Rouge operators. Each trainee is allowed to work up to 20 hours per week as long as he attends school the other 20 hours."

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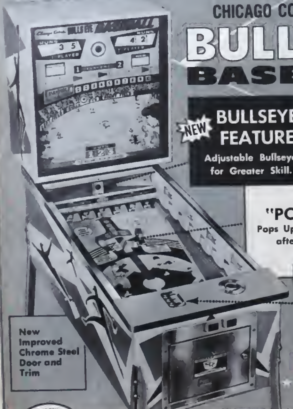

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Illini Fight

• Continued from page 75

convention of the association in Springfield April 22-23.

Illinois law enforcement officials have long begged confusion over the differences between bingo and flipper games. About two years ago, in a debate with Rufus King on the subject, Cook County Sheriff Richard Ogilvie stated that his men couldn't tell the difference between amusement flipper games and bingo games that require a $250 federal gambling stamp.

King, who has spent a lot time during recent years explaining the difference between these types of equipment to legislatures and law enforcement officials, suggested that such indiscrimination was "throwing the baby out with the bathwater."

LOU CASOLA, president of Lou Casola & Associates, a Rockford, Ill., real estate firm, and president of the Illinois Coin Operators Association, was recently appointed to the Rockford Memorial Auditorium Commission. Casola, a former president of the Music Operators of America, has recently talked of opening a real estate firm in Florida.

What to Do About Per-Machine Taxes

• *Continued from page 75*

thing that will work. Consider and review your planned moves before going into action on the tax.

When Crisis Comes

1. Co-operate with other operators. Don't launch action without consulting your fellow operators. You may find that they have already taken steps or that you are acting at cross-purposes without intending to do so.

2. Discover and evaluate who your "allies" or potential allies are. That is attempt to figure out who will likely aid you or be adversely affected by this same per-machine tax ordinance that hits you so hard.

3. Analyze the make-up of the city council you will face. Who is on the council? What are their backgrounds, businesses, affiliations, politics, predispositions, past records, etc.?

4. Advise your fellow operators of what you already know or what you learn. Your knowledge together with theirs will forearm you to deal with tax suggestions or amendments. You may thereby learn the origins or true motives behind a local per-machine tax proposal.

5. Request assistance from whatever association you belong to or have belonged to even if you are no longer an active member. State and local associations can be especially helpful. They are often close to the scene and know the problem from previous experience.

6. Think twice before taking legal action, such as instituting a test lawsuit. This can backfire. It may be just the opposite of what should be done. It could result in a judgment against you and a bad precedent for the entire industry.

7. Rely upon your own work and that of your fellow operators. Don't fall for the professional lobbyist lure. Consider carefully before you even retain local legal counsel to help you before the city council. From a strategic point of view, this could be just the kind of step which would antagonize the local city fathers more quickly than any other move you might make.

Vending News Digest

Calif. Vendor Brings Suit

SACRAMENTO—Dominic Slavich of the Southside Vending Co. has filed a $300,750 slander and malicious prosecution suit here in Superior Court against Automatic Vending Co. and Automatic Corp. and the two firm's respective managing officers, J. J. Wojcik and Al Donato.

Slavich seeks $150,000 in general and punitive damages because of a 1964 suit Wojcik and Donato instituted against himself and H. D. Wallace. In that suit, according to he complaint filed last week by Slavich, it was alleged that he was guilty of "oppression, fraud and malice" toward Automatic Vending Co. and Automatic Corp. The court ruled in favor of Slavich in that case, the new complaint noted.

The new suit charges that Wojcik made "false, malicious and unprivileged" statements inferring that Slavich was dishonest in the conduct of his business. Slavich claims the remarks were untrue and defamatory and intended to injure his business standing and reputation.

Cigaret Tax Return Audit

LOS ANGELES—City councilmen in Redondo Beach, Calif., ordered an audit of city cigaret tax returns after Stan Vaughan, city treasurer, reported "discrepancies" in returns for the fourth quarter of 1966.

Francis E. Hopkins, city manager, said that cigaret sales outlets actually showed a lower return from the 4-cent tax than they did under the 2-cent tax in effect the year before.

The additional 2-cent levy, adopted by councilmen last July, was expected to produce $135,000 in additional revenue to Redondo Beach. Vaughan said the figure will fall about $25,000 below that estimate if the present trend continues.

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Gott. Buckaroo	295
Gott. Captain Kidd	75
Gott. Gaucho	145
Gott Gigi	125.
Gott. Ice Revue	345
Gott Skyline	295
Gott Slick Chick	135.
Gott Thorobred	345
Gott. World's Fair	195
United Savoy	95
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Wms. Batting Champ	225
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Say You Saw It in Billboard

Neb. Operators Get MOA Report

• *Continued from page 68*

ing for an exemption but we can only stay as close to the situation as possible and do our best."

MOA Report

Both Howard Ellis, Coin-A-Matic Music Co., Omaha, MOA treasurer and secretary-treasurer of COIN and Ted Nichols, Automatic Vending Service, Fremont, an MOA vice-president, reported on the MOA director's Washington, D. C., meeting.

Nichols, also a director of COIN, was one of five special witnesses who appeared before the Senate committee hearing March 17 to contest the jukebox section (116) of the House Subcommittee Copyright Bill. He gave COIN members a complete report on the controversial legislative measure.

After an opening day get-together at the Grand Island Race Track, which found COIN sponsoring a special race and presenting the winner a blanket with the association's logo emblazened on it, the full meeting on Sunday allowed for a afternoon-long round-table discussion.

A highlight of the discussion was an explanation of the wage and hour law given by North Bend, Neb., operator Ed Kort of Ed's Amusement Co. All the members reported being more fully aware of the complexity surrounding this new labor factor that affects coin machine operators today.

A fall meeting was discussed and it was decided the location would be in Omaha at the Holiday Inn. The date will be decided later but it is thought the meeting will have to be in early October prior to the MOA convention in Chicago Oct. 27-29.

COIN members also welcomed a new member into their ranks. He is Lane Ray, Creete, Neb., owner of Ray's Music Co.

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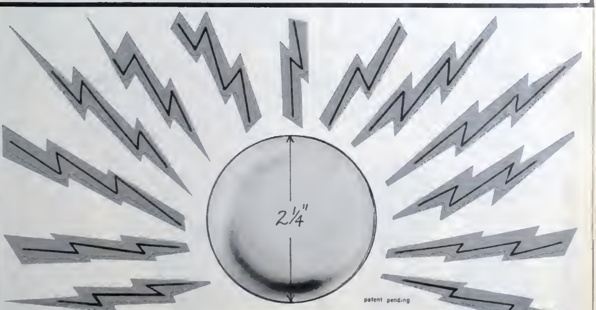

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Pleasure Isle	395
Ski Club	270
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Free Play	
Buckaroo	325
Big Deal	175
Bowling Queen	275
Central Park	325
Crosstown	395
Double Barrel	145
Egg Head	125
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Flying Chariot	195
Merry Widow	225
North Star	275
Olympic	175
Paradise Isle	295
Seashore	275
Skyline	310
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Seeburg AY-160	495
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Seeburg LPC-1	745
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Mercury Floor Grip	125
Metal Typer, Harvard	225
Metal Typer, Standard	225
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Midway Raceway	245
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Muto. Flip-Type Movies	125
Muto. Plastic Vendor	95
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Pro Golfer	395
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NVA Board in New Bylaw Debate

By EARL PAIGE

NEW ORLEANS—The National Vendors Association board of directors in a pre-convention meeting here late Thursday (6) again wrestled with the question: "Who is an operator?"

New bylaws clarifying this issue, relevant to the NVA's elections because rules forbid manufacturers from holding office, were to be presented to the convention for approval, but an amendment was presented at the board meeting here to further clear up the confusion in definition resulting from the increasing overlap with various distributor-operators now manufacturing.

"Manufacturer" is spelled out in the bylaws as being "any individual, firm or corporation who offers for sale to the bulk vending trade any item for which he is the prime or sole source, or who imports, manufactures or causes to be manufactured such an item."

Clarification in the amendment goes even further: "Any individual, firm or corporation, who is primarily an operator or distributor shall be so classified; 'primarily' shall constitute two-thirds of one's volume. The membership and ways and means committees shall make the proper determination of classification."

"This is a case of where you could be a little pregnant," said one board member.

The issue was not resolved at press time and the board was to take the matter up again Friday morning. Meanwhile a record crowd, convention officials said, was yielding to the lure of this colorful city and registering for the NVA's 17th annual show.

LAS VEGAS

A recent technical training session conducted here by Wurlitzer West Coast representative **Leonard Hicks** attracted **Dave Hawthorne, Frank Blumenfeld, John Blumenfeld** and **James Rogers** of Anda, Inc.

Coming Events

Apr. 8-12—National Association of Tobacco Distributors, annual trade show and convention, New York City.

Apr. 14-15—National Automatic Merchandising Association, spring regional meeting, Sheraton Plaza Hotel, Boston.

Apr. 21-22—Illinois Automatic Merchandising Council, meeting, Lake Lawn Lodge, Delavan, Wis.

Apr. 22-23—Illinois Coin Machine Operators Association, regular meeting, Holiday Inn East, Springfield.

Apr. 29-May 7—Hanover Trade Fair (with enlarged coin machine exhibit); Hanover, West Germany.

Apr. 29—Montana Music Operators Association, regular meeting, Lewiston.

Apr. 29—Northwest Automatic Retailers Council, annual meeting, Sheraton-Motor Inn, Portland, Ore.

May 2—Columbus, Ohio, Coin Operators Association, monthly meeting, site to be announced, Columbus.

May 2—Music Operators of Connecticut, monthly meeting, 242 Trumbell Street, Hartford.

May 2—Tri County Vending Association of Youngstown, Ohio, monthly meeting; site to be anoounced; Youngstown.

May 2—Summitt County, Ohio, Music Operators Association, monthly meeting; site to be announced.

May 5-7—Pennsylvania Automatic Merchandising Council, meeting, Host Farm, Lancaster, Pa.

May 12-13—Ohio Automatic Merchandising Association, annual conference, Sheraton-Columbus Hotel, Columbus.

May 19-21—North Carolina Vending Association/South Carolina Automatic Merchandising Association, annual meeting, Ocean Forest Hotel, Myrtle Beach, S. C.

May 20-21—Kansas Tobacco-Candy Distributors & Vendors, yearly convention, Lassen Hotel, Wichita, Kan.

May 21-25—National Restaurant Association, 48th annual convention, Navy Pier, Chicago.

May 22 — Northwest Ohio Music Operators, Inc., monthly meeting; site and city to be announced.

May 27-31—National Confectioners Association, 84th Annual Convention, Chicago.

June 2—New York Automatic Vending Association and New York Bulk Vendors Association, Inc., joiot meeting, Sagamore Hotel, Lake George.

June 10—United Jewish Appeal, Coin Machine Division, annual fund-raising banquet, Statler Hilton Hotel, New York City.

June 16-18—Minnesota Automatic Merchandising Council, meeting, Izzatys Lodge, Mille Lac Lake, Wis.

June 21-23—Canadian Automatic Merchandising Assooiation, annual convention, Skyline Hotel, Toronto.

July 29-Aug. 1—National Candy Wholesalers Association, oational convention and trade show, Washington Hilton Hotel, Washington, D. C.

Sept. 14-16—Michigan Tobacco & Candy Distributors & Vendors Association, yearly convention, Boyne Mountain Lodge, Boyne Mountain, Mich.

Sept. 22-23—National Automatic Merchandising Association, western management meeting, site to be announced.

Oct. 19-21—Ohio Association of Tobacco Distributors, annual convention and trade show, the Neil House, Columbus, Ohio.

Oct. 27-29—Music Operators of America, 17th annual convention and trade show, Pick Congress Hotel, Chicago.

Oct. 28-31—National Automatic Merchandising Association, 22d annual convention and trade exposition, International Amphitheater, Chicago.

Nov. 30-Dec. 2—Music Operators of Virginia, 9th annual convention and trade show, John Marshall Hotel, Richmond.

Jan. 16-18, 1968—Amusement Trade's Association anoual exhibition; Alexandra Palace, London.

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WURLITZER Playrak

Reviews

MORE ALBUM REVIEWS INSIDE

POP SPOTLIGHT

I THINK WE'9E ALONE NOW

Tommy James & the Shondells. Roulette R 25353 (M), SR 25353 (S)

Tommy James and the Shondells have a sales winner in this album, which spotlights their current hit single. The group's first pressing under producers Ritchie Cordell and Bo Gentry moves well throughout. Standouts include "Mirage" and "(Baby, Baby) I Can't Take It No More" and "What I'd Give to See Your Face Again."

POP SPOTLIGHT

CALIFORNIA NIGHTS

Lesley Gore. Mercury MG 21120 (M); SR 61120 (S)

Lesley Gore should continue her consistent success with this package, the title of which is her current hit single. A past single, "Treat Me Like a Lady," also is included. "Love Goes on Forever," a new Bob Crewe-Gordon Knight waltzlike song, shows the artist in a new light and could make a single hit.

POP SPOTLIGHT

GOING BACK TO DETROIT

The Platters. Musicor MM 2125 (M); MS 3125 (S)

With the current chart success of "With This Ring" included in this album, this set looks like a chart cinch. The quartet rocks through the up-tempo LP title song and also sparkles in "I Can't Get Used to Sharing You" and the lively "Get a Hold of Yourself."

POP SPOTLIGHT

TONY BENNETT MAKES IT HAPPEN

Columbia CL 2653 (M), CS 9453 (S)

The album is aptly named. He makes it happen with "On the Sunny Side of the Street," "Don't Get Around Much Anymore" and nine other standards. Backing by the Marion Evans orchestra is excellent.

POP SPOTLIGHT

EXT9A SPECIAL!

Peggy Lee. Capitol T 2732 (M), ST 2732 (S)

This looks like another big one for Miss Lee. She does much of the material for the first time on an album, and does it all in her traditional style. Her "Oh! You Crazy Moon" ranks with some of her best work. And, of course, her current "So What's New" is included.

POP SPOTLIGHT

CI9CUS SPECTACULAR

Merle Evans. London SP 44095 (S)

The Greatest Show on Earth comes to records in a glorious sound. Backed by a tie-in with the circus, this should catch on immediately. Here are the clowns, the lions, the music, the crack of whips, etc., to make this a vivid record. And it's enclosed in an attractive de luxe booklet.

POP SPOTLIGHT

MIRIAM MAKE9Y IN CONCERT!

Reprise R-6253 (M); RS-6253 (S)

A delightful album culled from Miss Makeba's recent successful Philharmonic Hall concert. Her spoken introductions exude charm and add to the LP's built-in appeal. Highlights include "A Piece of Ground" from "Wait a Minim" and a "Click Song."

POP SPOTLIGHT

CHRIS CONNOR NOW!

ABC ABC 585 (M); ABCS 585 (S)

Chalk up another winner for Miss Connor. She sings soft and sexy, with amazing attention to the lyric. Her Latin treatment of "Strangers in the Night" and her relaxed version of "Never on Sunday" are gems.

COUNTRY SPOTLIGHT

I'M A LONESOME FUGITIVE

Merle Haggard. Capitol T 2702 (M); ST 2702 (S)

The most exciting sound to hit the country field since Elvis Presley and Johnny Cash. "Fugitive" was a big hit and this LP will shoot to the top of the country chart fast. Merle Haggard is a good writer, a great singer. He's going to grow bigger and bigger.

COUNTRY SPOTLIGHT

' IE BEST OF EDDY ARNOLD

RCA Victor LPM-3565 RE (M), LSP-3565 RE (S)

With one hit song after another, this "Best of" album should be a big seller in country and pop markets. From "Cattle Call" to "Make the World Go Away," the selections present Arnold at his best and most familiar. "Anytime," "Just a Little Lovin'" and "Bouquet of Roses" are some of the other gems.

COUNTRY SPOTLIGHT

NEED YOU

Sonny James. Capitol T 2703 (M); ST 2703 (S)

James has a loyal following and this, his latest package, will probably move well. Dealers in the c&w field will find it strong merchandise. Sides include much material written by James in collaboration with Carole Smith and others. "Need You," "Where Do We Go From Here" and others are typical of the weeper and love themes.

COUNTRY SPOTLIGHT

AMERICA'S MOST WANTED BAND

Buck Owens' Buckaroos. Capitol T 2722 (M); ST 2722 (S)

Stock this one without fail—it'll sell itself. The Buck Owens operation can do no wrong; here the band takes over with instrumentals like "The Way That I Love You," featuring the fiddle of Don Rich to "Happy Son of a Gun" with Rich on vocal.

COUNTRY SPOTLIGHT

THE WALKER WAY

Billy Walker. Monument MLP 8072 (M); SLP 18072 (S)

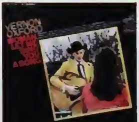
With an excellent country chart item to create a strong sales impetus—"Bear With Me a Little Longer"—Billy Walker's latest LP will shoot to the LP charts. "No, No No No No" is zippy with some of that south-of-the-border flavor Walker is noted for.

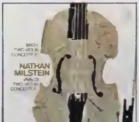
COUNTRY SPOTLIGHT

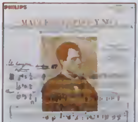
MAKE WAY FOR WILLIE NELSON

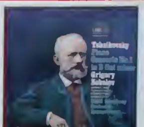
RCA Victor LPM-3748 (M); LSP-3748 (S)

A strong sales contender by one of country's top-selling singer-writer talents. Package includes an impressive array of highly commercial standards: "Born to Lose," "Have I Told You Lately That I Love You?" and "A Mansion on the Hill."









COUNTRY SPOTLIGHT

WOMAN, LET ME SING YOU A SONG

Vernon Oxford. RCA Victor LPM-3704 (M), LSP-3704 (S)

Victor comes up with a winner in this newcomer to the country scene. He has the talent to make it big, and not only does he have the voice, but his guitar and fiddle playing is of expert quality. "Let's Take a Cold Shower," "Babies, Stop Your Crying" an the title tune are particularly good.

CLASSICAL SPOTLIGHT

BACH & VIVALDI: VIOLIN CONCERTOS

Nathan Milstein. Angel 36010 (M); S-36010 (S)

Master violinist Milstein is in splendid form here in these four concertos. His passages are striking, sharp and penetrating. There is marvelous cohesiveness by his supporting musicians. In all, a record of artistic simplicity.

CLASSICAL SPOTLIGHT

MAHLE9 SYMPHONY NO. 3 (3 LP's)

Concertgebouw Orch. (Haitink) Philips PHM 2-596 (M), PHS 2-996 (S)

There's a perfect blending of fine artists in this two-LP package that puts it high in Mahler recordings. Maureen Forrester's contralto shines, the Concertgebouw is superb, Haitink's conducting forceful, and both choruses fuse it all into a moving performance. Stereo flawless.

CLASSICAL SPOTLIGHT

TCHAIKOVSKY: PIANO CONCERTO NO. 1

Grigory Sokolov/USSR Symphony (Yarvy). Melodiya/Angel R-40016 (M); SR-40016 (S)

This brilliant 17-year-old Russian pianist plays with a maturity that belies his years. Angel's policy of bringing Russian recordings to the U. S. will bear fruit if this is any example. Sokolov is on the threshhold of an outstanding career.

FOLK SPOTLIGHT

THE LONESOME 9HODES

Sandy and Donna. RCA Victor LPM-3759 (M); LSP-3759 (S)

In their recording debut with RCA, the two girls display a marked talent. Sandy and Donna inject an air of freshness and sweetness with a tinge of country flavor in each number they do. Their renditions of "The Last Thing on My Mind," "I Can't Grow Peaches on a Cherry Tree" and "I Wanna Be Free," is worth the price of the album.